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12

Compiled by
J. Wallace Donald
Carmen B. Echelmeier
University of Colorado

Abstracts of English Studies

An Official Publication of the National Council of Teachers of English

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NOTICE TO SUBSCRIBERS

As you know, AES has been behind schedule for quite some time. We are working very hard to correct this situation and hope you will be patient for two or three more months.

The Annual index is not included with the September issue of AES because it is not complete. Since we do not want to hold up the September and October issues, we plan to mail the Annual Index with the November issue, which will be ready for mailing in a few weeks.

—The Editors

Abstracts of English Studies was founded in 1958 by members of the University of Colorado Department of English. The editorial offices are at the University of Colorado in Boulder and the University of Illinois at Chicago Circle. **AES** appears ten times a year on a monthly basis from September through June. Volumes follow the publication schedule. At present approximately 1,500 journals and numerous monographs are screened for material dealing with American and English literature, world literature in English and related languages, and English language. These articles are abstracted by volunteer contributors and field editors, including abstracters from **Abstracts of Folklore Studies**, **RILM Abstracts**, and other sources.

Abstract Policy

AES abstracts are designed to indicate the content of the article or monograph as concisely as possible and without editorial bias. The abstracts state the thesis, express the method of development, and point to the major implications. Any subject mentioned in the abstract is covered significantly. In brief, the abstract is intended as a quick guide to the basic utility of the article or monograph and should not be considered a substitute for the original.

Format

Categories, sub-categories, and item numbers; titles of articles, monographs, and all works; and words, parts of words, and phrases discussed linguistically appear in boldface type. No italics are used. A title within a title is indicated by full capitals and boldface type. In order to keep the material distinguished by special-face type to a minimum, other items, such as foreign words and phrases, are not in special face. Quotation marks are used only to indicate quotations or to set off words and phrases used in a particular way peculiar to an author. Reference to the source of the article or monograph immediately follows the title, the journal or monograph title being abbreviated. A key to the abbreviations in this issue immediately precedes the abstracts. All monograph abbreviations are prefixed by the designation **Mon/**.

Index

AES provides both monthly and annual indexes, which are keyed to item number, not page number. The monthly index contains, in a single alphabetical listing, two types of entries: (1) names of people referred to significantly and (2) subjects treated. Generally the subject categories are used when the article is concerned with concepts, theories, themes, etc. When the abstract deals with individual authors and their work, it is listed under the authors' names. **Beowulf** and central religious works, such as the **Bible** are listed separately. The annual index not only cumulates the ten monthly indexes, but also lists the names of the authors of the articles and monographs abstracted and includes sub-categories for those persons and subjects which appear frequently in the monthly indexes, so that one is not confronted, for instance, with the name Shakespeare, followed by 254 undifferentiated item numbers. Titles of all primary literary works mentioned are listed under the name of the author.

The automation of the **AES** Index in 1966 makes feasible the cumulation of annual indexes at some future date.

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Categories

Abstracts are arranged in four major sections: General, English, American, and World Literature in English and Related Languages. The following list of categories contains special sub-categories which are indicated (in parentheses) in the order in which they appear in the journal. Regular sub-categories used with the other categories are: Author's Name, Titles of Anonymous Works, Characters, Plot Patterns, Subjects, Drama, Fiction, Poetry, Prose, and General. The category Particularism and Regionalism will have such sub-categories as Jewish literature, Black literature (Particularism), or Southern literature (Regionalism). The category will be used for articles that cover more than one period.

GENERAL

General I. General Studies (Aesthetics, Comparative Literature, Education, Literary Theory, Literature and Society, Literature and the Other Arts, Prosody, Research Methods and Resources, Rhetoric, Schools and Creeds, Theory of Criticism, Translation)

General II. Bibliography (Cumulative, Descriptive, Methodology)

General III. Language (History, Linguistics, Theoretical Studies)

General IV. Themes and Types (Characters, Plot Patterns, Subjects, Drama, Fiction, Poetry, Prose, Humor and Satire, Folklore, Travel Literature)

ENGLISH

English I. Particularism and Regionalism

English II. Bibliography (Cumulative, Descriptive, Methodology)

English III. Language (History, Linguistics, Theoretical Studies)

English IV. Themes and Types (Characters, Plot Patterns, Subjects, Myths, Drama, Fiction, Poetry, Prose, Folklore, Humor and Satire, Travel Literature)

English V. Medieval [to 1485] (Old English, Middle English, Romances, Anglo-Latin, General)

English VI. Renaissance [to 1660]

English VII. Restoration and Enlightenment

English VIII. Romantic

English IX. Victorian

English X. Modern

AMERICAN

American I. Particularism and Regionalism

American II. Bibliography (Cumulative, Descriptive, Methodology)

American III. Language (History, Linguistics, Theoretical Studies)

American IV. Themes and Types (Characters, Plot Patterns, Subjects, Myths, Drama, Fiction, Poetry, Prose, Folklore, Humor and Satire, Travel Literature)

American V. Seventeenth and Eighteenth Centuries

American VI. Nineteenth Century, 1800-1870

American VII. Nineteenth Century, 1870-1900

American VIII. Twentieth Century

WORLD LITERATURE IN ENGLISH AND RELATED LANGUAGES

The categories for this section are any continent or country in which there is a literature written in English or a literature that has had marked influence on English literature and language. Celtic languages and literature are also included in this section.

Note: Irish literature will include all works of writers in Ireland, the bulk of whose material was produced after 1900, with the exception of works by writers whose interests are not closely identified with Irish culture. This category will, of course, include all writers in Ireland whose mature work was written after 1921.

IN THIS ISSUE

Periodicals

AH	American Heritage, 14:5, Aug. 1968.
BACaR	Black Academy Review, 2:1&2, Sp.-Sum. 1971.
BBCS	Bulletin of the Board of Celtic Studies, 24:3, Nov. 1971.
BC	Book Collector, 20:4, Win. 1971.
BuR	Bucknell Review, 19:2, Fall 1971.
CaribQ	Caribbean Quarterly, 14:1&2, Mar.-June 1968; 16:2, June 1970.
CathLW	Catholic Library World, 32:7, Apr. 1961; 34:2, Oct. 1962; 5, Jan. 1963.
CE	College English, 33:5, Feb. 1972.
ChauR	Chaucer Review, 6:2, Fall 1971.
CJFo	Chicago Jewish Forum, 25:3, Fall 1966.
CL	Comparative Literature, 23:2, Sp. 1971; 3, Sum. 1971; 4, Fall 1971.
CLit	Contemporary Literature, 10:4, Aut. 1969.
ColQ	Colorado Quarterly, 20:1, Sum. 1971.
CRev	Classical Review, 13:1, Mar. 1963.
CritQ	Critical Quarterly, 13:3, Aut. 1971.
DelH	Delaware History, 8:3, Mar. 1959; 13:1, Apr. 1968.
Descant	Descant, 15:4, Sum. 1971; 16:1, Fall 1971; 2, Win. 1972.
Dickensian	Dickensian, 68:366, Jan. 1972.
DownR	Downside Review, 77:249, Sum.-Aut. 1959; 84:275, Apr. 1966; 276, July 1966; 85:280, July 1967; 86:282, Jan. 1968; 285, Oct. 1968; 87:287, Apr. 1969; 88:292, July 1970; 293, Oct. 1970.
DSNL	Dickens Studies Newsletter, 1:1, Mar. 1970; 2:3, Sept. 1971; 4, Dec. 1971.
DUJ	Durham University Journal, 64:1, Dec. 1971.
Edda	Edda, No. 1, 1971.
EngQ	English Quarterly, 4:3, Fall 1971.
ERec	English Record, 22:2, Win. 1971.
Esquire	Esquire, 76:6, Dec. 1971.
ESRS	Emporia State Research Studies, 20:1, Sept. 1971.
GaR	Georgia Review, 25:2, Sum. 1971.
Hermathena	Hermathena: A Dublin University Review, 111, Sp. 1971; 112, Aut. 1971.
IEY	Iowa English Yearbook, 15, Fall 1970.
JAesE	Journal of Aesthetic Education, 5:4, Oct. 1971.
JCL	Journal of Commonwealth Literature, 6:2, Dec. 1971.
KJ	Kipling Journal, 38:180, Dec. 1971.
LanM	Les Langues Modernes, 60:3, May/June 1966; 4, July/Aug. 1966.
Library	Library, 5th Ser., 26:4, Dec. 1971.
Listener	Listener and BBC Television Review, 85:2190, Mar. 18, 1971.
LonR	London Review, 6, Win. 1969/70.
McNR	McNeese Review, 17, 1966; 19, 1968.
MillN	Mill Newsletter, 7:1, Fall 1971.

SIR	Studies in Romanticism, 10:4, Fall 1971.
SNovel	Studies in the Novel, 3:3, Fall 1971.
SoLJ	Southern Literary Journal, 4:1, Fall 1971.
Speculum	Speculum: A Journal of Medieval Studies, 41:2, Apr. 1966; 3, July 1966; 4, Oct. 1966; 42:1, Jan. 1967; 2, Apr. 1957; 4, Oct. 1967.
SteinbQ	Steinbeck Quarterly, 5:1, Win. 1972.
Studies	Studies: An Irish Quarterly Review, 59:236, Win. 1970; 60:237, Sp. 1971.
TenRB	Tennyson Research Bulletin, 1:5, Nov. 1971.
TJS	Transactions of the Johnson Society, Dec. 1971.
TSBkt	Thoreau Society Booklet, No. 26, Dec. 1971.
UDR	University of Dayton Review, 7:3, Sp. 1971.
VP	Victorian Poetry, 9:3, Aut. 1971; 4, Win. 1971.
VQR	Virginia Quarterly Review, 47:2, Sp. 1971; 4, Aut. 1971.
VS	Victorian Studies, 15:1, Sept. 1971.
WHR	Western Humanities Review, 24:1, Win. 1970; 25:1, Win. 1971; 2, Sp. 1971.
WiOr	Windless Orchard, No. 6, Sum. 1971.
WMQ	William and Mary Quarterly, 29:1, Jan. 1972.

Monographs

Mon/AmLS	American Literary Scholarship (Duke U.), No. 7, 1971.
Mon/AnTu	Annales Universitatis Turkuensis (Turku U., Finland), B 112, 1969.
Mon/Ball	Ball State Monographs (Muncie, In.), No. 17, 1969.
Mon/CEMW	Columbia Essays on Modern Writers (Columbia U.), No. 25, 1967; 36, 1968; 49, 1970.
Mon/Janna	Janua Linguarum Studia Memoriae Nicolai Van Wijk Dedicata (Mouton) Series Practica, No. 108, 1970.
Mon/Kan	15th Annual Public Lecture on Books and Bibliography (U. of Kansas), 1969.
Mon/LMWi	Literary Monographs (U. of Wisconsin), 2, 1969; 4, 1971.
Mon/SydneyL	Sydney Studies in Literature (Sydney U., Australia), No. 5, 1970.
Mon/TuMS	Department of English, University of Tulsa Monograph Series (Tulsa, Ok.), No. 8, 1969 [Papers on Milton, eds. Phillip M. Griffith and Lester F. Zimmerman].

GENERAL

I. GENERAL STUDIES

Aesthetics

1. Hausman, Carl R. **Art and Symbol**, *RMeta*, 15:2, Dec. 1961, 256-270. Art is not symbolic and does not express "truth" or "knowledge" in any ordinary sense of those two words. Three concepts of symbol—semiotic, Jungian, and constitutive—must be qualified in relation to art. The first two are inadequate, but the constitutive symbol, representing a creative synthesis that is entirely autonomous, is consistent with an essential aesthetic principle: that the meaning of a work of art is unique to that work, is self-contained, and is only comprehended within the art object itself. The quarrel between art and philosophy concerns not the kind of knowledge conveyed, but rather the separate demands for attention made by the two contrasting disciplines. —L.L.D.

Comparative Literature

2. Mullen, Edward J. **European and North American Writers in CONTEMPORANEOS**, *CLS*, 8:4, Dec. 1971, 338-348. The influence of European and North American writers on the modern Mexican authors commonly known as "Contemporaneos" (Jorge Cuesta, Enrique Gonzalez Rojo, Jose Gorostiza, Salvador Novo, Bernardo Ortiz de Montellano, Gilberto Owen, Jaime Torres Bodet, and Xavier Villaurrutia) may be made through a study of the magazine. Fiction, drama, poems, and nonfiction of 27 European and North American writers appeared from 1928-1931. —E.N.J.

Education

3. Cargill, Oscar. **Techniques for Survival II. Consensus in Literature**, *CEA*, 34:2, Jan. 1972, 2-6. From the 1800's to the present the contents of anthologies have tended to establish a consensus as to what works of English literature should be studied, which has led to overuse of the lecture method in the classroom. T. S. Eliot and the New Critics helped break this established consensus by challenging the eminence of several accepted authors. If literature is to have value for the contemporary student, instructors must cease to indoctrinate him in consensus values and must help him develop literary judgment through testing the validity of accepted opinions and choices. [For Part I, see *CEA*, 34:1, Nov. 1971, 3-7 (*AES*, 15:8, Apr. 1972, 2229).] —B.J.M.

4. Cargill, Oscar. **Techniques for Survival II. Where Parrington Left Us**, *CEA*, 34:3, Mar. 1972, 3-7. In *Main Currents in American Thought* (1927-1930) Parrington stressed the progress of thought, thus mistakenly bringing many non-literary thinkers into the study of American literature. In truth, evaluation of literature is the chief function of criticism. New Criticism is valuable in stressing the work, but in the classroom we cannot entirely eliminate the author. The distinction between teacher and critic is that one is personal and considers the student, whereas the other tries to be objective and detached. The American survey must replace the English survey if literature is to be relevant for today's student. [For Part II, see preceding abstract.] —B.J.M.

Literary Theory

5. Dickie, George. **I. A. Richards's Phantom Double**, *BJA*, 8:1, Jan. 1968, 54-59. Richards's analytical approach to literary interpretation should be distinguished from his theory of synaesthesia, the balancing of opposing impulses to action, which is incoherent. The only example Richards provides of this synaesthesia is tragedy, in which pity and terror cancel each other and prevent the spectator from acting. In transferring

the equilibrium of impulses from the work itself to the audience's response, he has overlooked the crucial fact that the audience is prevented from acting not by a balance of impulses, but by the recognition that the tragedy is an art work, not a situation in life. Eliseo Vivas and Max Black have also objected to Richards's theory. —J.P.B.

6. McCandles, Michael. *Mythos and Dianoa: A Dialectical Methodology of Literary Form*, Mon/LMWi, 4, 1971, 1-88. Plot is a dynamic dialectic that results from the attempt to avoid dialectic and is based on an interplay of dianoa and mythos. The agent of the plot seeks to achieve a perfect, univocal, and plotless existence, and suffers the actions he initiates by this drive. The mythos of a work generates dianoa by reducing dialectical possibilities to univocal and partial absolutism. Dianoa states the mythos in dialectical logic. Static theme and dynamic plot mirror each other primarily in opposition to each other. The three essential relations in all concrete dialectical situations are a resolution of antinomies, a conflict of antinomies, and a resolution and conflict in reciprocal dialectical relationship. To test this logic, examples of lyric, narrative, and drama from the Renaissance are most suitable. In Donne's poetry the dialectic of the lyric can be distinguished from that of the narrative and drama. The mythoi of the latter move the reader to grasp the dianoa which is the meaning of the plot; the lyric mode attempts stasis of simultaneous statement. In *The Flea* the logic of dialectic moves from the speaker's assumption that his set of terms exhausts the totality of facts to the opposite recognition by the reader. The movement halts at the first essential relation. In *Loves Infiniteness* all three relations are charted. In a narrative such as *Paradise Lost*, the plot rises out of the action of the agent as it conflicts with and evokes the counteractions of other agents. Milton's narrative is archetypal, and the narration itself is one of the poem's main subjects. Mythos is in opposition to dianoa since man's free will operates under the determinism of Providence. In drama, *Volpone* and *Macb.* illustrate the logic. Jonson's comedy offers a vision of the agent becoming patient and suffering the return of his action upon himself in a reassertion of the rational categories. Shakespeare's play exhibits dialectical logic by allowing us to see that Macbeth's fate and the freedom to choose that fate spring from the same source. —D.K.T.

Literature and Society

7. Bishop, Jonathan. *Culture and Apocalypse*, VQR, 47:2, Sp. 1971, 190-208. Culture is not just invention but the recognition of an existence. It is the defense of the valuable past in the living present. The poet's words shift the organized system so overwhelmingly in possession. Experience becomes literature, literature community. If, in Keats's phrase, imagination is Adam's dream, we have not awakened yet and remain in the dream knowing it is a dream. The truth waits in a future we cannot enter by way of the imagination. Yet we must have a future, and the future has to stay open to remain authentic. Consciousness is openness, not ideology, violence, sectarianism, or finitude, but meaningfulness, joy, community, and infinity. —R.E.W.

Rhetoric

8. Corbett, Edward P. J. *The Rhetoric of the Open Hand and the Rhetoric of the Closed Fist*, CCC, 20:5, Dec. 1969, 288-296. The Renaissance Humanist's idea of rhetoric (open hand) presupposed order, civility, and reason and emphasized a skilled, cognitive approach to invention. On the other hand, the rhetoric of the 1960's (closed fist) is non-rational. Using an emotional appeal and body rhetoric, it is coercive, non-verbal and non-conciliatory. —S.J.S.

Translation

9. Thompson, Daniel V. *Theophilus Presbyter: Words and Meaning in Technical Translation*, *Speculum*, 42:2, Apr. 1967, 313-339 (rev.-art., C. R. Dodwell, *Theophilus: De diversis Artibus, the Various Arts*, Nelson, 1961; and John G. Hawthorn and Cyril S. Smith, *On Divers Arts: The Treatise of Theophilus* (U. of Chicago, 1963). Translators of technical language should not be anachronistic in looking for equivalents, not silently emend, and not intermix commentary with explanation. When translation becomes difficult it is "always dangerous to assume that the author has been careless, or the text garbled or defective." Apparent obscurities should be carefully considered; otherwise meaning may be confused and important issues by-passed. —A.I.D.

II. BIBLIOGRAPHY

Cumulative

10. Booth, Bradford A. *An Analytical Subject-Index to the Sadleir Collection*, *NCF*, 23:2, Sept. 1968, 217-220. An analytical, cross-referenced subject-index for 19th-century fiction is required. As a pilot venture, such an index has been made for the Sadleir Collection at UCLA, and titles by major Sadleir authors not in the collection are being added. —P.B.

III. LANGUAGE

Linguistics

11. Levenston, E. A., and J. Taglicht. *The Syntactic Classification of Clauses*, *ScriptaH*, 17, 1966, 310-317. Clause classification among both traditional and structural grammarians is confused and incomplete. M. A. K. Halliday's theory of grammatical description (*Categories in the Theory of Grammar*, *Word*, 17:2, Aug. 1961, 241-292) provides a basis for establishing criteria for judging whether a clause is coordinated, dependent, or rank-shifted. —A.W.P.

12. Steiner, Roger J. *Two Centuries of Spanish and English Bilingual Lexicography (1590-1800)*, *Mon/Janua*, 108, 190, 1-130. The beginning of the 19th century marks a turning point in the history of Spanish and English bilingual lexicography. [This study is a source of information about dictionaries published from 1590 up to the Neuman-Connelly dictionary of 1802. The following dictionaries are described and analyzed: Thorius (1590), Percyvall (1591), Stepney (1591), Minsheu (1599, 1617, & 1623), Stevens (1705, 1706, & 1726), Pineda (1740), Delpino (1763), Baretti (1778 & 1786), and Connelly and Higgins (1797-1798).] An examination of these dictionaries shows that each one draws on its immediate predecessors and adds layer after layer of lexicographical debris. The Connelly and Higgins effort marks the first departure from this tradition. —D.K.T.

13. Swanson, J. W. *Landesman on Linguistic Relativity*, *RMeta*, 15:2, Dec. 1961, 336-339. Charles Landesman's argument (*Does Language Embody a Philosophical Point of View?*, *RMeta*, 14:4, June 1961, 617-636 [*AES*, 15:1, Sept. 1971, 18]) against the Sapir-Whorf hypothesis of linguistic relativity can be criticized. First, Landesman's contention that a philosopher's language does not affect the creation of his philosophy contradicts Roman Jakobson's logical thesis (*On Translation*, Harvard U., 1959) that all cognitive experience can be conveyed in any existing language. Second, Landesman does not make a clear distinction between "naming" and "purporting to name" when he discusses the relationship between objects and their assigned names. Third, he exaggerates the implications of the Sapir-Whorf position when he fails to recognize that

language is active as well as passive and that it both influences and is influenced by perception.
—L.L.D.

IV. THEMES AND TYPES

Drama

14. Golden, Leon. **Is Tragedy the "Imitation of a Serious Action"?** GR&B, 6:4, Win. 1965, 283-289. Nearly all translators of the *Poetics* have rendered Aristotle's definition of tragedy as "an imitation of a serious action." In translations, "serious" should be replaced by the term "noble," and its opposite (for comedy) by the term "ignoble." Tragic heroes show courage, integrity, and endurance; comic heroes are exemplars of lust, greed, and folly. Art brings us to a clarified vision of the essential meaning of an action as it relates to human experience. The proposed interpretation, with its emphasis on nobility of character, is essential to defining, in art as well as in life, that which is truly tragic, and to separating it not only from the comic but also from what is merely pathetic.
—M.A.G.

15. Versenyi, Laszlo. **Dionysus and Tragedy**, RMeta, 16:1, Sept. 1962, 82-97. The Dionysian cults, which were well established in Greece by the seventh century, have affected the development of tragedy. Dionysus's madness reflects the timeless themes of contradiction, self-destruction, paradox, and metamorphosis. The three Dionysian characteristics of tragedy include the use of the mask, the intense and direct participation of the audience, and the experience of catharsis.
—L.L.D.

16. Milburn, Douglas, Jr. **Brecht and the Fillmores: Epic Theater and the Rock Concert**, UDR, 7:3, Sp. 1971, 93-102. There are significant parallels between the contemporary rock concert and the revolutionary theater entertainment projected by Brecht. Both provide for their audiences' changing and complex pleasure as well as scientifically critical responses to alien environments. As dramaturgy, the rock concert far exceeds the aims for theater which Brecht described and realized.
—S.M.E.G.

17. Conard, Robert C. **Bertolt Brecht's Dramatic Theories and their Relationship to Rock Music: Another View**, UDR, 7:3, Sp. 1971, 103-110. Only superficial similarities exist between Brecht's dramatic theories and those realized in the rock concert. The rock concert audience is anti-bourgeois and reacts emotionally. For Brecht, music is not a mechanism of slavery to the emotions. Tension between music and text should evoke scientific criticism, not emotional involvement. Rock concert, on the other hand, is non-verbal communication, romantic rather than scientific. [See preceding abstract.]
—S.M.E.G.

18. Milburn, Douglas, Jr. **In Reply**, UDR, 7:3, Sp. 1971, 111-113. Not finding convincing evidence of a scientifically critical attitude on the part of rock concert audiences, Professor Conard [see preceding abstract] seems to disregard the mind-body response evoked by rock music. Neither sheer intellectualization nor mere animalism, Brecht's aims for revolutionary theater include the somatic culture by which rock groups challenge and exercise the life of both mind and body.
—S.M.E.G.

Fiction

19. Cowley, Malcolm. **Storytelling's Tarnished Image**, SatR, 54:39, Sept. 25, 1971, 25-27, 54. Apparently the story with a plot is out of fashion. "In" instead is the anti-story, which abhors placing one event after another, and which also lacks characterization and cause and effect relationships. One of the most important of many reasons

for this decline of interest in the story is a lack of faith in the future of American society and in the ability of the past to enlighten either present or future. Hence modern writers live moment-by-moment, and their stories reflect this manner and style of life by being without antecedent or referent. However, a story is indeed made of the past looking toward the future, made of time and sequence. A story is not merely a "now" thing, but a fine and lasting work of art. —M.D.R.

Poetry

20. Nemerov, Howard. **Poetry, Prophecy, Prediction**, VQR, 47:2, Sp. 1971, 209-226. Poetry through long tradition is akin to prophecy. Its thought weaves up its reality gradually and produces its justice retrospectively. What is prophetic will have to do with the vast, meaningless, and confused, projecting upon the modern and up-to-date images of what is primitive and archaic, a boding of tribulations. Poets are rarely prophets except in their spare time and at their own risk. What they prophesy comes from the universal mind but it does not predict. The poet does not invent the world that will be there in the future but the mind that will alone be able to see the future world because that world will be in the mind's present and past. The true prophet will endeavor to see the present with absolute clarity. The coming on of new mind and new vision, made available by the poet's words, makes him appear as a prophet to those who live later. —R.E.W.

21. Walton, Matt [a], and Theodore Weiss [b]. **Science and Poetry: A Symposium**, RMeta, 15:2, Dec. 1961, 236-255. [a] The schism between art and science provides a valuable antithesis. Whereas science probes into the objective foundations of experience beyond direct human perception, poetry is the catalyst that stimulates such inquiry. Poetry's involvement with human awareness helps to distinguish art from science. Science is irrelevant (but not unimportant) to art. "Aesthetic resonance," however, is crucial to the function of the scientific imagination, even though this artistic sensitivity is technically inapplicable to the purely scientific statement. [b] The Poet's uselessness constitutes his value and is the source of his freedom. His attempts at objectivity are inevitably, and fortunately, affected by his own humanity and personality. A major function of the poet's act is that of self-discovery. —L.L.D.

ENGLISH

II. BIBLIOGRAPHY

Descriptive

22. Melchionda, Mario. **La Cultura Inglese nei Libri Secenteschi della Biblioteca Oratoriana del Girolamini in Napoli**, EM, 21, 1970, 265-341. A review of the history and contents of this library, and particularly its catalogue of 1736, shows that the basic materials for a thorough knowledge of England were available in Naples in the early 1700's. English books include works on English and non-English history and geography (including voyages), religion and philosophy, and science and language, as well as editions of the classics and English literature. [The article includes a list of books then in the library, alphabetized by author, with appendices classifying them, detailing the contents of pamphlets noted as "several works," and illustrating the nature of the catalogue of 1736]. (In Italian) —W.H.M.

23. **English Studies in Italy: A Selected List of Books Published in Italy 1968-1970**,

EM, 21, 1970, 343-349. [The article is a descriptive list of books most of which are written in Italian]. —W.H.M.

Cf.: Items 72 and 159.

III. LANGUAGE

Linguistics

24. Taglicht, J. **Notes on the Language of YWAIN AND GAWAIN**, ScriptaH, 17, 1966, 301-309. The value of this poem as a source for information on the Northern dialect in the late 14th and early 15th centuries has been recognized, but some aspects of the language have not been treated satisfactorily. Examination of the rhymes does not support the view that the contrast between /e:/ and /ɛ:/ was neutralized generally or before dental consonants, and the distribution of final -e makes it highly probable that the scribe used it to indicate the length of the preceding vowel. While the unetymological initial h- in some words has been interpreted as proving the loss of initial h- in the scribe's speech, it is clear that h- was pronounced normally and that the practice of writing an initial mute h- was extended to certain words without historical justification. —A.W.P.

V. MEDIEVAL

Old English

25. Curschmann, Michael. **Oral Poetry in Mediaeval English, French and German Literature: Some Notes on Recent Research**, Speculum, 42:1, Jan. 1967, 36-52. Several scholars have tried to separate oral from written practices in AS poetry. Existing oral traditions have been studied to deduce what may have occurred in the past. The more we learn of theories and motifs in such literature as Serbo-Croatian, French, and German, the more difficult it becomes to judge the originality or interdependence of works. All theories of oral tradition make distinguishing the work of the original writer, scribe, and reciter almost impossible. Perhaps all works in question should be labelled transitional because of confusion of roles of writer-poet, scribe-poet, and singer-poet, causing all to conform to oral presentation. No clear division, on the basis of present texts, exists to support either a purely oral or a purely written tradition. —A.I.D.

26. Guilmain, Jacques. **The Illuminations of the Second Bible of Charles the Bald**, Speculum, 41:2, Apr. 1966, 246-260. This Bible dates most probably between 870 and 873; the illustrations in it have affinities with those of the Lindisfarne Gospels (c. 698), the Book of Litchfield, the Durham Cathedral Ms, A.II.17, the Leningrad Ms, F.V.1, No. 8, and perhaps the Book of Kells. Comparison reveals that its artistry is in the line of the great Hiberno-Northumbrian tradition of Ms illumination, possibly transported to France by such noted Irish exiles as Sedulius Scotus and Johannes Scotus Erigena, who fled Norse invaders. (The article is illustrated.) —A.I.D.

27. Halverson, John. **Ganelon's Trial**, Speculum, 42:4, Oct. 1967, 661-669. In **The Song of Roland**, **Beowulf**, and **The Battle of Maldon**, the social organization is based upon blood relationship, mutual trust, and condemnation of treachery, which often leads to the revenge motif. In **Roland**, Ganelon's promise of revenge against Roland sets the action. Though Roland is not different from Beowulf, save for the profession of Christianity, the work differs from the Germanic tradition in that the greatest battle of the poem is waged without Roland's presence. Ganelon's trial is central to

the non-Germanic elements, since Ganelon is tried for following the revenge tradition; the Roland part of the poem, therefore, is Germanic; the Charlemagne part is not.
—A.I.D.

Middle English

28. Mac Donald, Donald. **Proverbs, Sententiae, and Exempla in Chaucer's Comic Tales: The Function of Comic Misapplication**, *Speculum*, 41:3, July 1966, 453-465. The use of proverbs, sententiae, and exempla, which heightens comic intent, seems to constitute Chaucer's original contribution to the *Tales*. Because in medieval practice these monitory elements connoted seriousness, misapplication leads to incongruity and hence, comedy. Use of these three elements, while cited for development of characterization, has been only partially examined. Chaucer's three types of comic characters are the man with a defect, the shrewd deceiver, and the deceiver who is ultimately deceived. Characters are often contrasted by having different ones use exactly the same monitory element, causing humor. On one level the character can seem wise, but often, through misapplication of conventional wisdom, he appears merely foolish or naïve. Use of monitory elements may be "one of the reasons for Chaucer's pre-eminence as a comic artist."
—A.I.D.

29. Pratt, Robert A. **Chaucer and the Hand that Fed Him**, *Speculum*, 41:4, Oct. 1966, 619-642. Chaucer's altercations with the four religious orders began with his being fined for having beaten a Franciscan Friar and lasted throughout his life, perhaps giving color to his portraits in the *Tales*. His sources were often compendia, such as the manuals of spiritual instruction, which he used ironically. Principal among these is the *Communiloquium sive summa Collationum* of John of Wales, regent master of the Friars Minor, Oxford, and later Doctor of Theology, Paris, in the latter half of the 13th century. Chaucer's use can be seen especially in the *Wife of Bath's Prologue and Tale* and the *Summoner's* and *Pardoner's Tales*. Though marginal glosses in the *Ellesmere Ms* credit Valerius Maximus as source for particular lines, close parallels show that Chaucer used Valerius secondhand through renditions of Wales, or a source very near to Wales. Such a study cuts down the probable number of Chaucer's primary sources. Since the manuals were often utilized for homilies, careful readers would have caught Chaucer's singular use of these instructional materials.
—A.I.D.

30. Smyser, H. M. **Chaucer's Use of "Gin" and "Do,"** *Speculum*, 42:1, Jan. 1967, 68-83. Mustanoja's classification of ME syntax (*Memoires de la Société Neophilologique de Helsinki*, 23, 1960) is admirable, but problems arise in his treatment of *gin* and *do*. Admittedly *gin* is most often used for metrical convenience, but further cannot be claimed. It is definitely a poetic rather than a prose form; Chaucer used it over 700 times in poetry, only three times in prose. It has affinities with *onginnen*, which, while starting out as an indicator of beginning action, becomes merely an intensive; but *gin* shows a definite completed beginning of the action shown by the verb. Further meaning, if any, of *gin* as an auxiliary in Chaucer is not demonstrable. Mustanoja equated *gin* with *do*, but *do*, though it can serve metrical necessity, has a definite meaning of its own. Chaucer uses *do* 140 to 150 times, most often in an unambiguously causative sense. The use of *do* as an emphatic becomes common only after Chaucer. —A.I.D.

31. Gros, Luis Kenneth R. R. **Robert Henryson's ORPHEUS AND EURYDICE and the Orpheus Traditions**, *Speculum*, 41:4, Oct. 1966, 643-655. The Orpheus story was known to the Middle Ages through Ovid's *Metamorphoses*, Virgil's *Georgics*, and

Boethius's **Consolation**; but translators and commentators distorted it to fit Christian doctrine and instruction. Even minstrels purveyed the Christianized materials, and the late 13th-century **Sir Orpheo** added to the tradition. Henryson's poem exhibits two influences: the romance tradition and the theological, exhorting readers against passion and pride; thus it is a Medieval classical myth with greater kinship to Chaucer than to the Celtic **Orpheo**. In Henryson, the classical elements prevail; in **Orpheo** they are less important than the Celtic. Finally, Henryson attaches a moral to the tale; since it is a typical Medieval allegory, one can call Henryson's work the "last mythological poem of the Middle Ages."
—A.I.D.

32. Molnar, Enrico C. S. **The Liturgical Reforms of John Hus**, *Speculum*, 41:2, Apr. 1966, 297-303. Hus was a creative liturgical artist who saw the visual arts as distinctly related to the liturgy, as aids to worship. He believed in worship in the language of the people, which has only now come into its own, and praised the use by the laity of four church hymns, the only ones he could obtain permission to use from his conservative superiors. By converting popular spiritual songs into hymns and composing some, he foreshadowed modern Roman Catholic Church practices.
—A.I.D.

33. Finlayson, John. **MORTE ARTHURE: The Date and Source for the Contemporary References**, *Speculum*, 42:4, Oct. 1967, 624-638. George Neilson in 1902-1903 and 1916-1917 argued that **Morte Arthure** was written c. 1365 and reflected the reign of Edward III; the title character was closely modeled on Edward, and the work contained open criticism of his French campaigns. But there is no valid evidence for the date; the work likely was written much later. It has a less than direct relationship to the reign of Edward and shows affinities to Chandos Herald's **Life of the Black Prince** (c. 1385), a work, or one much like it, that could have supplied the information needed for **Morte Arthure**.
—A.I.D.

34. Carson, M. Angela. **Rhetorical Structure in THE OWL AND THE NIGHTINGALE**, *Speculum*, 42:1, Jan. 1967, 92-103. This debate is most commonly seen as a plea for preferment for Nicholas of Guildford. Since the poem presents two irreconcilable world views, it would seem that the commendation of Nicholas should be seen as a unifying element. The poem also has as a general intention deliberative oratory with accompanying use of epideictic and forensic rhetoric. Following Ciceronian divisions of rhetoric, the poem is summarized as a debate of birds, following 12th-century legal argumentation, sophisticated by classical rhetoric.
—A.I.D.

35. Meyvaert, Paul. **John Edghome and the VATICINIUM ROBERTI BRIDLINGTON**, *Speculum*, 41:4, Oct. 1966, 656-664. Thomas Wright in **Political Poems and Songs relating to English History**, I, published a prophecy, **Vaticinium**, a 14th-century political satire attributed to John of Bridlington (d. 1379) and its commentary, supposedly by Edghome, his contemporary. Some scholars want to assign both prophecy and commentary to Edghome, which would be a mistake. Attribution of the poem to John Bridlington comes, in part, from John Bale's bibliography; the name of John is also confused with that of a Robert Bridlington, a scribe at the priory over whose name the *Ms* was originally circulated. Actually an unknown author at the priory wrote the poem, which was copied by Robert. Some time later Edghome wrote the commentary.
—A.I.D.

36. Bowers, R. H. **Middle English Verses on the Founding of the Carthusian Order**, *Speculum*, 42:4, Oct. 1967, 710-713. **British Museum Add. Ms 37049**, one of the most valuable of our miscellanies of ME verse and prose, contains a versified memorial of the founding of the English Carthusian Order at Grenoble. [The article contains a transcript of the poem with modern capitalization and pointing and with appended explanatory and critical terms.] —A.I.D.

37. Loomis, Roger Sherman. **The Heraldry of Hector or Confusion Worse Confounded**, *Speculum*, 42:1, Jan. 1967, 32-35. Literary treatment of the nine worthies was surprisingly popular in both the Middle Ages and the Renaissance. They first appear as nine famous warriors in Jacques de Longuyon's *Voeux du Paon* (c. 1312), and the concept spreads out until it finds burlesque treatment in Shakespeare's *L. L. L.* (V.ii). In the original there are three pagans, three Jews, and three Christians, in that order. Shakespeare introduces only Hector, Alexander, and Judus Maccabeus of the original list, but he adds Pompey and Hercules. Often these figures are identified by their coats of arms, but for Hector at least four separate armorial designs are current, and Shakespeare adds a fifth. Hector, then, unless specifically named, can be identified only by his position in the line of worthies. —A.I.D.

38. Thiébaux, Marcel. **The Mediaeval Chase**, *Speculum*, 42:2, Apr. 1967, 260-274. To medieval thinkers hunting was considered a virtue since it led to moral and physical strengthening: it eliminated idleness, cleansed the participant from sensuality, and gave practice in arms, as well as keeping the body fit. Because hunting was a noble art, a good hunter was noble. However, the term "hunter" became intermingled with that for "gladiator," and the church frowned on participation; it saw hunting as involving the use of arms and the keeping of pets, both prohibited and a waste of money. But when many noblemen became clerics, the church failed in enforcing its views. Literary manuals on hunting, especially evident in the 13th to 15th centuries, contain elaborate descriptions and an intricate code of manners for hunters. —A.I.D.

39. Kelly, Douglas. **The Scope of the Treatment of Composition in the Twelfth- and Thirteenth-Century Arts of Poetry**, *Speculum*, 41:2, Apr. 1966, 261-278. Wide variance exists among these arts of poetry in their treatment of "arrangement of words in the sentence" or composition. Variation often has not been noted because scholars have concentrated on likenesses rather than differences. The differences arise from the degree of prescription and the level of instruction intended. Matthew of Vendôme, who concentrates on poetry, excluding narrative composition, is yet broader than Gervais of Merkleby or Eberhard the German. Study suggests that medieval copyists and commentators recognized a distinction between composition for grammar and composition in rhetoric. The silence of Matthew and Eberhard on invention and disposition results from their design for elementary instruction; Geoffrey of Vinsauf and John of Garland, often relying on Horace, offer more advanced instruction. —A.I.D.

40. Wilkerson, B. **Fact and Fancy in Fifteenth-Century English History**, *Speculum*, 42:4, Oct. 1967, 673-692. Our knowledge of the 15th century is notably defective, for we see it primarily as a conflict in personalities, as in the works of Shakespeare, and many contemporary sources are tainted with Yorkist influence. Little present-day literature of any scope has been written concerning this period; we need to assess the medieval mind to find out its ideas and ideals. The problem may be caused by the lack of agreed-on canons of historical writing and a consensus on the nature of history. We

need to assess the contribution of the 15th century to the evolution of liberty, and historians should discuss the problem of authority in all its aspects. —A.I.D.

Romances

41. Tuttleton, James W. **The Manuscript Divisions of SIR GAWAIN AND THE GREEN KNIGHT**, *Speculum*, 42:2, Apr. 1966, 304-310. An overall view of the Ms may make the poem clearer and increase the reader's knowledge of the poet's artistry. In 1839 Frederic Madden divided the poem into four main sections or fits because of four large decorated letters at important points in the narrative. Laureta Lyttleton Hill reported that the Ms also had five smaller decorated capitals; and Morton Bloomfield, therefore, postulated that the poem should be treated as having nine distinct parts. Hill also argued from a consideration of **Fled Bricrend**, a poem somewhat analogous in form to **Gawain**. Perhaps we should accept the four main divisions, realizing that divisions two and three each contain three subdivisions. —A.I.D.

42. Baugh, Albert C. **The Middle English Romance: Some Questions of Creation, Presentation, and Preservation**, *Speculum*, 42:1, Jan. 1967, 1-31. The medieval romances, specifically those in verse, flourished between 1350 and 1450. Though meant to be recited, they were not necessarily written by minstrels, who were primarily performers. The number of references to recitation or singing equal those to writing. What confuses the issue is that when a work is not anonymous, it is attributed to a name about which we know little. Sometimes the poems appear to be the work of semi-learned clerical authors. What we know about the works seems to show that practices of recitation and singing influenced authors to make their works acceptable for oral presentation. Once written down, a text could be performed, and perhaps uncertain memories of performers caused textual change; not all variants in Mss, therefore, can be assessed to scribes. —A.I.D.

Anglo-Latin

43. Rouse, Richard H. **John of Salisbury and the Doctrine of Tyrannicide**, *Speculum*, 42:4, Oct. 1967, 693-709. Seeming confusion in **Politicatus**, in which John advocated tyrannicide but with qualifications, contradictions, and reservations, aligned with a discussion of Christian submission to authority, can be resolved. In John, the main issue is the setting forth of principles to judge a good prince rather than tyrannicide. John's plan of action rested on the hope of convincing Henry II that he must rule according to law, which ultimately came from God. God does act mysteriously, and against tyrants who disobey his order; thus John cannot help seeming inconsistent. —A.I.D.

44. Rouse, Richard H. **Bostonus Buriensis and the Author of the CATALOGUS SCRIPTORUM ECCLESIAE**, *Speculum*, 41:3, July 1966, 471-499. Buriensis, or John Boston of Bury, a monk of Bury St. Edmunds, who flourished about 1410, is often seen as the compiler of a Catalogue of books that survives in the late 17th-century **Cambridge University Library Ms Add. 3470**. As a research tool it has been virtually unused; yet it is often the oldest and most significant authority for attribution, gives information about works no longer extant, lists holdings of 26 monastic libraries and is frequently the only record of those holdings, and becomes the source for early bibliographic tradition. John Bale, who acquired a copy of the catalogue from a Bury monk after dissolution of the Abbey, attributed it to Boston; however, study of surviving Mss from Bury reveals the compiler to be Henry of Kirkestede, born about 1314, who

became custodian of the Abbey Mss, superior of the Abbey, and master of novices, and who died about 1378. Boston, no doubt, was the scribe who copied the Ms. (Illustrated)
—A.I.D.

General

45. Ladner, Gerhart B. **"Homo Viator": Mediaeval Ideas on Alienation and Order**, *Speculum*, 42:2, Apr. 1967, 233-259. Modern literature exhibits alienation from nature, sponsored by Rousseau; from society, rising from Marx; and even from ourselves, coming from Kierkegaard; but the medieval period had its own definition. Man was a wayfarer, trying to conform to the order of the universe, which would lead ultimately to heaven. Often, his failure to love God led to his separation from the ordered universe. Medieval witch hunts added a further separation for man in that the witch was separated not only from God but also from mankind. Throughout, the concepts of love thy neighbor and other ideals of perfection helped man to see his goals on his pilgrimage through life to his heavenly destination.
—A.I.D.

VI. RENAISSANCE

Robert Burton

46. Gentili, Augusto. **Lettura del Frontespizio dell' ANATOMY OF MELANCHOLY**, *EM*, 21, 1970, 81-98. Although neglected by modern scholars, the frontispiece to this work reveals Burton's basic attitude to the political and economic problems of Jacobean England. Like More (and Machiavelli) Burton turned his back on feudalism, but like More (and unlike Machiavelli) he was essentially conservative in his solution to the problems. Revering the aristocracy, scorning other classes, he blamed the troubles of his times on the "idleness" of the people. As a result Democritus sitting between Jealousy and Solitariness in a moment of stasis assumes a determining importance for the book: melancholy, which is the negation of history, is a pause of inaction. (In Italian. Illustrated.)
—W.H.M.

Robert Greene

47. Hayashi, Tetsumaro. **A Textual Study of A LOOKING GLASSE FOR LONDON AND ENGLAND by Thomas Lodge and Robert Greene**, *Mon/Ball*, No. 17, 1969, 1-38. The most likely date for the composition of this work is 1586. A comparison of the work's four major quartos reveals that the first edition of 1594 is the only one printed from the authors' Ms and should be the copy text. The work must be classed as a morality play since its comic elements are used to illustrate traditional morality themes. [Also included are short sections on the play's literary background, its sources, and a descriptive bibliography of editions.]
—C.S.T.

Ben Jonson

48. French, Roberts W. **On Teaching Irrelevant Poetry**, *CEA*, 34:3, Mar. 1972, 20-21. Jonson's *Queen and huntress, chaste and fair* is relevant in the year of Vietnam 1971, even though it is deliberately artifice. It makes us wonder why Jonson wrote the poem, thus leading us to an effort to understand the human impulse behind poetic creation, and it demonstrates the need to create something lovely—the need to strive for perfection in this less than perfect world. We can thus contrast the horror of war with another aspect of human possibility.
—B.J.M.

49. Miller, Joyce. **VOLPONE: A Study of Dramatic Ambiguity**, *ScriptaH*, 17, 1966, 35-95. Although *Volpone* is usually regarded as inconsistent in characterization, struc-

ture, and tone, Jonson intended it to be staged as a unified farce, satirizing both Volpone and Mosca and asserting the positive values of Christian order. Four basic interpretations, expressed by Dryden and Dennis, Coleridge, Eliot, and Palmer, Hereford, and Simpson, depend upon one's response to Volpone in the opening scene. This response affects one's view of the relationship between Volpone and Mosca, and thus how one perceives the structure and tone. Eliot's emphasis on the moral theme and total design rather than on the central character resolves the problems and is supported by the text and by evidence of Jonson's intention. —A.W.P.

Thomas Lodge

Cf.: Item 47.

Thomas Middleton

50. Krook, Dorothea. **Tragedy and Satire: Middleton's WOMEN BEWARE WOMEN**, ScriptaH, 1966, 96-120. Despite Robert Ornstein's formidable arguments in *The Moral Vision of Jacobean Drama* (U. of Wisconsin, 1960) that this play should be seen as primarily satiric, bordering on the comic, careful analysis shows the satire to be ironic, and therefore, according to Northrop Frye's theory, tragic at the level of the "low mimetic." [The analysis traces in the principal characters the qualities of genuine innocence and some degree of consciousness of their moral condition—the two elements fundamental to true tragedy.] —J.E.F.

John Milton

51. Dempsey, Ivy. To "Attain To Something Like Prophetic Strain," *Mon/TuMS*, No. 8, 1969, 9-24. The meaning of *L'Allegro* and *Il Penseroso* is drawn out by careful design so that the two are a unified whole with the climax at the end of the latter poem. The genesis of this view is in the reference to Hermes Trismegistus, which points to a belief in the unity of a disjointed world. The Hermetic principle offers a neutral ground where mirth and melancholy may be accommodated. The two poems are organized around central ideas, symbols, and myths; and the external darkness is finally forced into a new dimension of interior vision. This inner paradise can reconcile the two incomplete but warring worlds of mirth and melancholy. —D.K.T.

52. Berkeley, David S. **Thematic Implications of Milton's Paradise of Fools**, *Mon/TuMS*, No. 8, 1969, 3-8. Many critics object to Milton's Paradise of Fools in Book III of *Paradise Lost*, but Frank L. Hunt is correct in seeing the passage as organic. The two sets of key images he identifies suggest a vanity of intellect that attributes spiritual significance to physical objects and a loss of right reason through heredity. Milton's Fools are incapable of sin because they possess neither right reason nor free will, and thus they contrast with the sinners of Books XI and XII who are endowed with some degree of right reason, some free will, and some knowledge of divine truth. —D.K.T.

53. Griffith, Philip Mahone. **A Short View of Joseph Warton's Criticism of Milton**, *Mon/TuMS*, No. 8, 1969, 25-35. Major influences on Warton as critic were Longinus and Warton's brother Thomas. Warton frequently compared Milton favorably to ancient epic writers but considered parts of *Paradise Lost* blemished by unnaturalness. One of the first critics to praise Milton's minor poems, he is representative of the rediscovery of Milton in the 18th century. —D.K.T.

54. Patrides, C. A. Adam's "Happy Fault" and 17th Century Apologetics, *FrSt*, 23:1, 1963, 238-243. Apologetics of the 17th-century illustrate profusely the paradox of the "fortunate" fall. Milton's phrasing of the idea, put in Adam's mouth after Michael's prophecy of the incarnation of the Son of God, simply formulates a well-known and traditional Christian concept. Although Christianity may have discarded many ideas since the Renaissance, the conception of the "happy fault" is as notably present in modern theology as it was in Milton's period. —E.L.S.

55. Sims, James H. Camoens' *LUSIADS* and Milton's *PARADISE LOST*: Satan's Voyage to Eden, *Mon/TuMS*, No. 8, 1969, 36-46. Milton's allusions to the epic of pioneering voyages to the East intensify the reader's fascination with and understanding of Satan's voyage from Pandaemonium to Eden. Various instances of sailing imagery reinforce the thematic importance of various aspects of Satan's journey. This nautical imagery springs in part from reference to Camoens's *The Lusiads*. —D.K.T.

56. Tyson, J. Patrick. The Satan Tragedy in *PARADISE LOST*, *Mon/TuMS*, No. 8, 1969, 47-56. The most important dramatic influence for understanding the structure of this work is that of the Greek tragedy as defined by Aristotle. Considering Satan's plot as separate from Adam's we find a congruence to Aristotle's ideal form of tragedy. The progress of Satan's plot can be seen to contain a prologue, episodes, an exode, and the parade part of choric song. The action of the Satan plot develops through episodes leading directly to the catastrophe, and in a single scene in Book X we have recognition, reversal, and suffering. All the elements of Greek tragic structure are evident in Satan's tragedy. —D.K.T.

57. Zimmerman, Lester F. "And justify the ways . . ."—A Suggested Context, *Mon/TuMS*, No. 8, 1969, 57-66. The theme of justice in *Paradise Lost* unfolds in three patterns: explicit statements in Heaven, acts of God implicitly just, and Adam's awareness of his duties. This theme can be seen in the context of English reformed thought in the 17th and 18th centuries, in which those who seek salvation must have a personal belief. This belief can be seen in Winthrop's *Christian Experience*, Bunyan's *Grace Abounding to the Chief of Sinners*, and Edwards's *Personal Narrative*. Milton addresses the reformed man and shows Adam's fall from grace as just, as well as showing how Adam's beginnings of regeneration point the way to the signs and beginnings of regeneration in Milton's own time. —D.K.T.

Shakespeare

58. Shalvi, Alice. The Pursuit of Honour in *ALL'S WELL THAT ENDS WELL*, *ScriptaH*, 17, 1966, 9-34. An analysis of the characters and the values they represent indicates that Helena, symbol of the new Tudor aristocracy, reflects Shakespeare's belief that an educated and virtuous middle class is the hope for England's salvation and rehabilitation. The virtuous old aristocracy is dead or dying, while the younger generation, represented by Bertram, is noble in title but not in character. Parolles and Helena, both seeking a higher social class, are contrasted: he pretends to moral worth; she possesses it. —A.W.P.

59. Rackin, Phyllis. Shakespeare's *Boy Cleopatra*, the Decorum of Nature, and the Golden World of Poetry, *PMLA*, 87:2, Mar. 1972, 201-212. The sexual ambiguity of the phrase "boy Cleopatra" embodies the clash between the theory that poetry imitates Nature and is subject to the rules of decorum and verisimilitude, and the theory that it creates a new, "golden" world in which extra-poetic truth does not apply. Both

were prevalent in Shakespeare's day and still persist. His dramatic strategy in *Antony* involves the interplay between these two notions of truth: the first is associated with the Roman viewpoint, the second with the Egyptian. Only by studying the play with these theories in mind can we approach its structural and thematic center and see that its problematic features—Cleopatra's enigmatic character and motivation, Antony's ambiguous stature as a tragic hero, and the eccentric structure—are necessary components of its dramatic strategy. —P.G.D.

60. Baiwir, Albert. *Alas, Poor Hamlet*, RLV, 37:4, 1971, 373-387 (rev.-art., Charles Marowitz, *The Marowitz Hamlet*, Penguin, 1968). Marowitz wants to kill romantic and realistic interpretations of *Ham.* and reshape it so that it is comprehensible to the 20th-century mind. His collage, which omits any possibly contradictory features, presents Hamlet as an anti-hero, a rationalizer who avoids facing up to the problems around him, a "fantasy-ridden masochist." The other characters are interpreted from the same standpoint. Going beyond Ernest Jones's Oedipus complex theory, Marowitz elaborates Elphin Jones's mythic interpretation. He underlines the hero's shifting consciousness by replacing tangible settings with a few visual elements. Displaced lines and scenes express the modern notion that life is experienced discontinuously. Since the collage makes communication difficult, it is suggested for those who already know the play. Bold as this abridged version may seem, it is not entirely original. Jan Kott's idea of the grotesque in new theater and its particular form of production comes to mind. "Bardolaters" who are aware of this will find that their hero survives the new game. —L.I.H.W.

61. Courson, Herbert Randolph, Jr. *The Rarer Action: Hamlet's Mousetrap*, Mon/LMWi, 2, 1969, 59-97. Shakespeare's *Temp.* may be read as a commentary on the events in *Ham.* Hamlet does not permit his play-within-a-play to entrap the conscience of Claudius, who then escapes justice. Prospero, on the other hand, in forgiving his oppressors, becomes greater than they. While Hamlet's plan, which might have caused Claudius both to confess and repent, falls short of its purpose, Prospero succeeds in forcing the guilty Alonso to admit to the truth. Throughout *Ham.* we observe the breakdown of rituals of all sorts, largely owing to Hamlet's inability to bring them off. He lacks Prospero's generosity of spirit. Hence there is an inevitable downward motion to Hamlet's plans and strategies, leading quite literally to the grave in Act V. The Hamlet-who-might-have-been is constantly adumbrated, but never realized, in the Hamlet-who is. Yet Hamlet is finally ineffectual because by trying to force the issue of Claudius's guilt, he precludes the possibility of the king's penitence, a quality which Prospero richly draws forth in the conclusion to *Temp.* —S.C.B.

62. Marsh, Derick, R. C. *Shakespeare's HAMLET*, Mon/SydneyL, No. 5, 1970, I-III. [After a brief introduction and a historical survey of criticism, this study focuses on the play itself, considering the plot in terms of three major phases: (a) the imposition of the task on Hamlet; (b) the hero's search for certainty before accomplishing the task; and (c) the action and counter-action that culminate in the denouement.] The first phase of development draws attention to Hamlet "as the one honest person at the court," and the appearance of the Ghost of Hamlet's father seems to establish Hamlet's duty to purge that court of its corruption by killing Claudius. The second phase presents Hamlet's response to determining whether the Ghost's information is true and whether killing the king (or taking any action) can have significance and justification in a world seemingly gone stale. The third phase, with the graveyard scene marking

a key turning point, shows Hamlet in an increasingly favorable light—armed with a conviction of the rightness of his cause and executing it with serenity, honesty, and greathearted courage. —J.F.A.

63. Partee, Morriss Henry. *Claudius and the Political Background of HAMLET*, EM, 21, 1970, 35-53. In the public as opposed to the private world of *Ham.*, King Claudius acts as an efficient ruler, the only one available. He shows skill in his handling of foreign affairs and exerts a wise authority inside his country. He has become king partly through Hamlet's default. Hamlet may feel that the murder of the king needs a public as well as a private justification, and he cannot find one for the efficient Claudius. —W.H.M.

64. Ross, Lawrence J. *Wingless Victory: Michelangelo, Shakespeare, and the "Old Man,"* Mon/LMWi, 2, 1969, 3-56. Michelangelo's "Victory" sculptures and Shakespeare's *H. IV* share the iconography of the Old Man, a traditional emblem of unregenerate fallen man. Michelangelo presents the Old Man as kneeling beneath the knee of the New Man, a traditional figure for the man newly infused with redeeming grace. The scriptural type for this figure is Christ. Michelangelo departs from tradition in the less-than-triumphant posture and expression of his Victory, and the group clearly plays against the customary iconography. Shakespeare portrays the figure of the Old Man in Falstaff, who is repudiated in quite orthodox language by the young Prince Hal, whose own redemption and liberation from the corrupt influences of his father and Falstaff we witness during the course of the dramas. But like that of the New Man in the "Victory" group, the liberation of Hal is imperfect: it does not resolve the complexities of attitude that the Old Man has introduced. Despite the uniqueness of Michelangelo's sculpture and Shakespeare's plays, they demonstrate the persistence of inherited traditions in artistic expression from the late Middle Ages into the Renaissance. Such thematic materials as the Old Man come to be treated with growing skepticism by artists, but the iconographic matrix remains remarkably constant. [An appendix includes several of Michelangelo's short poems and photographs of his sculptures and drawings.] —S.C.B.

65. Gerevini, Silvano. *Ancora sul Testo del RICCARDO III*, EM, 21, 1970, 11-33. A review of textual scholarship on *R. III* for the past generation (including the author's own book, *Il testo del Riccardo III di Shakespeare*, Pavia, 1957) reveals an increasing awareness that textually this is the most baffling of Shakespeare's plays. In particular the authority for the folio text has been assigned to various quartos, particularly Q3 or Q6. The practices of the two compositors further complicate the problem. Instead of looking for a single authoritative quarto, it is preferable to regard Q3 and Q6 as alternating authorities for different parts of the folio text. (In Italian) —W.H.M.

66. Studing, Richard. *Spectacle and Masque in THE WINTER'S TALE*, EM, 21, 1970, 55-80. A detailed review of the play shows how skillfully Shakespeare combined masque and dramatic elements. Although this fusion is most obvious in Act IV, he showed great variety in masque effects in every act. They gain increasing prominence as the play develops, but a brilliant sequence of pictorial effects early in the play culminates in Act III in the trial scene, in which the pageant reinforces the sense of Leontes's pride and false illusion caused by jealousy. Similarly the last act culminates in the pictorial effect of the statue coming to life. —W.H.M.

67. Warner, John M. **Shakespeare's WINTER and SPRING and the Radical Teaching of Poetry**, CEA, 34:3, Mar. 1972, 16-19. These two poems can be used to make students aware of the relevance of poetry. The teacher should stress the idea that poets see more deeply into experience than others. In **Winter** Shakespeare notes the interrelationship between the good and bad aspects of winter. In **Spring** he shows the conflict between man's sensual, pleasure-loving nature and his more restrained social nature. By trying to see as clearly as the poet, the student will be better able to see through the artifices of advertisers and politicians. —B.J.M.

68. Dahl, Liisa. **Nominal Style in the Shakespearean Soliloquy**, *Mor/AnTu*, B 112, 1969, 1-270. [This study analyzes some of the stylistic features of the Shakespearean soliloquy, distinguishing between techniques employed by Shakespeare and by other dramatists who preceded or were contemporary with him and between different techniques employed by Shakespeare himself at various periods in his career. The primary focus is on the use of nominal sentences, which contain no finite verb, or sentences in which non-finite verbs (infinitives, participles, gerunds) predominate.] Shakespeare uses nominal sentences in his soliloquies for a wide variety of purposes, making more frequent and sophisticated use of them than any of his predecessors or contemporaries. As he matures he uses nominal sentences more freely in his soliloquies and tends toward increasingly shorter ones, most memorably during the period of the great tragedies. In his most mature style, Shakespeare uses nominal sentences, among other things, to convey realistic speech habits, to reveal emotions vividly and convincingly, and to represent thought processes dramatically, at times anticipating the modern technique of interior monologue. —J.F.A.

Cf.: Items 37, 116, and 138.

Edmund Spenser

69. Cheney, Donald. **Spenser's Hermaphrodite and the 1590 FAERIE QUEENE**, PMLA, 87:2, Mar. 1972, 192-200. The Hermaphrodite with which Spenser presents the union of Amoret and Scudamour in his original conclusion to *Book III* draws on two distinct iconographic traditions: the Ovidian scene of Hermaphroditus and Salmacis, and the single androgynous figure found in Roman statues. Such a conflation enables Spenser to emphasize and complete patterns of imagery which he has been developing throughout the book: Britomart has assumed an Amazonian role which stresses her androgynous self-sufficiency, but she has been repeatedly tormented by visions of love. Like Guyon she liberates a victim of enchantment; but she remains aware that she can be wholly chaste only at the price of her continuing incompleteness as a woman. —P.G.D.

Drama

70. Gottesman, Lillian. **English Renaissance Knowledge of "Black Africa,"** CEA, 34:2, Jan. 1972, 10-12. English Renaissance dramatists were influenced by John Pory's translation in 1600 of Leo Africanus's **A Geographical Historie of Africa** (c. 1526). Leo, a Moor, provided a geographical description of Africa and cultural and historical information from records left by Moslem travelers of the 11th to the 14th centuries. From Leo's work, Renaissance writers learned about the rise and fall of the African kingdoms of Ghana, Mali, and Songhai, all of which flourished before the European penetration of Africa. —B.J.M.

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General

71. Kristeller, Paul Oscar. **Renaissance Aristotelianism**, GR&B, 6:2, Sum. 1965, 157-174. Renaissance Aristotelianism was overthrown during the 17th century in the physical sciences and in metaphysics, but by this time it had fulfilled its historical function. For about three centuries, the Aristotelian school had carried on with partial success the main professional work in physics and logic and was able to bequeath to its successors, modern science and modern philosophy, their chief subject matter and some of their problems and concepts. Through its general methodological approach, the school had emancipated philosophy and the sciences from theology and prepared the way for later empiricism, naturalism, and free thought. —M.A.G.

72. McAvoy, William C. **A Review of 1969's Contribution to English Renaissance Textual Studies**, Manus, 15:3, Nov. 1971, 153-171. In the year's most important article, **Printers of the Mind: Some Notes on Bibliographical Theories and Printing-House Practices** (SB, 22, 1969, 1-75 [AES, 12:4, Apr. 1969, 1364]), D. F. McKenzie has concluded that as early as 1591 printing houses used the principle of concurrent production, and hence some of our current hypotheses relating to texts are false. In **The Meaning of Copy-Text** (ibid, pp. 311-318 [ibid, Item 1383]) Paul Baender has reexamined the term "copy-text." Editions appeared of works by Peter Ramus, Thomas More, Thomas Heywood, Thomas Wyatt, and John Donne. Edmund Creeth edited an anthology, **Tudor Prose 1513-1570** (Anchor). Barry B. Adams (Huntington Lib., 1969) edited Bale's **King John** using the Huntington Library Ms copy. Editions appeared of works by Greene, Lodge, Jonson, Webster, Middleton, and Ford. Joyce Whalley has published an illustrated survey of examples of English handwriting (**English Handwriting 1540-1853**, Her Majesty's Stationery Office, 1969). —G.E.B.

VII. RESTORATION AND ENLIGHTENMENT.

Jane Austen

73. Zimmerman, Everett. **Pride and Prejudice in PRIDE AND PREJUDICE**, NCF, 23:1, June 1968, 64-73. The schematic arrangement of the characters who exhibit pride and prejudice helps to show the relationship of these qualities to the moral issues of the novel. The central theme is the limitations of human vision. Pride severs one from others while prejudice limits one's concern for them to self-interest; both limit one's vision. Mr. and Mrs. Bennett establish the opposition of these qualities; it is reinforced by other characters who lack moral perspectives. Elizabeth and Darcy overcome these limitations. The technique of shifting attitudes and avoidance of clashes demanding judgment shows the complexity of Elizabeth's world and her moral development when she does take a stance; the handling of point of view helps the reader to see when she is oversimplifying, as well as to experience her subjective inner world. —P.B.

74. Rubinstein, E. **Jane Austen's Novels: The Metaphor of Rank**, Mon/LMWi, 2, 1969, 101-193. Austen's novels are fictional microcosms of the England of her time, and English social history is the source of the metaphors of birth and rank that impel her novels. These themes are treated unself-consciously and largely without regard to historical allusion. The constants of her universe, within a relatively stable order, are the aspirations and upward mobility of the middle classes. The struggle between inherited rank and personal achievement is neatly encapsuled in the affairs of private life. Metaphors of rank are less conspicuous in her early work; it is in her later novels (such as **Pride and Prejudice**) that birth and rank become motivating themes: Lady Cather-

ine's vulgar pretensions, as contrasted with the humbler moral worth of the self-made Gardiners; and, more significantly, in the relationship of Elizabeth and Darcy. **Mansfield Park** once again demonstrates the conflict, this time concentrated in Sir Thomas Bertram's dwelling. This novel is perhaps the most precariously balanced upon the mutual antipathy of bourgeois and aristocratic values, and is a measure of their disharmony, at odds with Austen's literary manner. **Emma** and **Persuasion** represent the novelist's changing vision of her England, in which the tensions arise out of misinterpretation of rank. Austen is not a moralist, but rather a writer with moral preoccupations. Her vocabulary is judgmental, but only because of the literary tradition which she inherited and improved. —S.C.B.

Robert Burns

75. Rexroth, Kenneth. **The Classics Revisited No. 83: Robert Burns**, *SatR*, 52:15, Apr. 12, 1969, 56. A "special case" in being, before the 20th century, both a poet and a workingman, Burns achieved his greatness in his Scottish poems. Unlike Scott and William Morris, Burns was able to improve the folksongs and ballads he worked with. Partisan songs exalting the Scots, Scotland, and the Stuarts he altered subtly to make them tributes to man's freedom, personal independence, and integrity. —J.S.P.

Daniel Defoe

76. Walton, James. **The Romance of Gentility: Defoe's Heroes and Heroines**, *Mon/LMWi*, 4, 1971, 89-135. The motif of the child exile taken up by some exalted figure is a link between myth, romance, and the novel. To satisfy the demands of the novel, theme must emerge from social actuality, and the spiritual gifts which the hero seeks are manifested by gentility, money, and position. The theme of lost birthright also engages universal sympathy. Defoe's novels employ this motif despite their concern for authenticity. His heroes claim a higher nature and try to define it in worldly terms. In **Captain Singleton**, the hero unites the remembered and the unremembered past in recovering his self. In **Colonel Jacques** the hero recovers his origins and rectifies the wrongs which had left him an outcast. In **Moll Flanders**, Moll has an anonymous father and gypsy guardians as appropriate credentials for a romantic child-exile. In **Roxana**, her decline into poverty is a fall from grace. Roxana then must follow the usual path to gentility seen in all the novels. Defoe's novels persistently confront us with specific moral concerns and techniques for dealing with them. Within the motif of the child-exile, each hero or heroine works out a self-identity in a myth of personal preeminence projected by the hero's ego upon the world. —D.K.T.

Maria Edgeworth

77. Altieri, Joanne. **Style and Purpose in Maria Edgeworth's Fiction**, *NCF*, 23:3, Dec. 1968, 265-278. Apart from **Castle Rackrent**, Edgeworth's fiction is morally and socially didactic. The idiosyncratic speech of the narrator Thady parallels the novel's world; afterwards, Edgeworth turned to more conventional narrative methods—despite the knowledge apparent in her comments on writing—and with them lost force and immediacy. Comparison with the styles, especially of dialogue, in other popular novels of the time, by Ann Radcliffe and Charlotte Smith, shows that Edgeworth had more of an ear for dialogue, its concreteness and immediacy; yet she did not later trust to irony and unreliable narrators. Where she later uses dialect, it is transcription and not art; correctness of speech is a key to social and moral standing. The conventions are those of the 18th-century novel, and before that of drama. The reason for adopting them must have been the didactic intent. —P.B.

78. Edwards, Duane. **The Narrator of CASTLE RACKRENT**, *SAQ*, 71:1, Win. 1972, 124-129. Evidence from this work supports neither the traditional view of Thady Quirk, the narrator, as faithful and unintelligent, nor a more recent interpretation of him as completely calculating. His role indicates he is not always shrewd, on occasion can exhibit great loyalty, and is not allied with his dishonest son Jason at the end of the novel. —R.D.J.

Henry Fielding

79. Grundy, Isobel M. **New Verse by Henry Fielding**, *PMLA*, 87:2, Mar. 1972, 213-245. Nearly 800 lines of poetry written by Fielding in 1729 and 1733 have been discovered recently. These mock-epic and polemical works illuminate Fielding's literary and political relationships with Pope and the Scriblerus writers, with Walpole, and with his cousin Lady Mary Montagu. Fielding imitates the *Dunciad*, yet rebukes its savagery. He appears as a vivid reporter of the topical scene, a supporter of Whig rule as a bastion against Catholicism and Jacobitism, and an upholder of the ancients against the moderns. This poetry provides the earliest glimpse of Fielding working in burlesque and in comic epic, and is an early example of the moral value he placed on benevolence. [The text of the poems is included.] —P.G.D.

John Gay

80. Donoghue, Denis. **The Politics of Poetry**, *NYRB*, 8:6, Apr. 6, 1967, 22-25 (rev.-art., Donald T. Torchiana, *W. B. Yeats and Georgian Ireland*, Northwestern U., 1966; *The Letters of John Gay*, ed. C. F. Burgess, Clarendon, 1966). Yeats's imagination fed on conflict, particularly of opposing mythologies. Torchiana is concerned with the vision of a Georgian Ireland of order and ceremony which Yeats set against modern Ireland's dreary chaos. The book reveals how strongly Yeats relied on the Georgian myth; Torchiana's thesis is that the loss of this myth forced Yeats to invent a "violence of the imagination" apparent in the later poems. Gay resolves conflict in universal unity. *The Beggar's Opera* stresses the human continuities which transcend all differences and unite mankind. Burgess's edition of the *Letters* reveals, however, that in his last years Gay found himself increasingly alienated in a world which, now stressing independence over cohesion, could no longer understand his vision of national and universal harmony. —A.H.G.

William Gilbert

81. Kaufman, Paul. **THE HURRICANE and the Romantic Poets**, *EM*, 21, 1970, 99-115. Gilbert's poem (1796), subtitled *A Theosophical and Western Eclogue* influenced Wordsworth and some of his fellow Romantics. Although theosophy is significant in the title and the preface rather than the poem itself, it was familiar to the leading Romantic poets, who understood it better than their critics do. Derived from a 17th-century translation of the works of Jacob Boehme, English interest in theosophy culminated in such writers as George Berkeley and the Romantics. —W.H.M.

William Godwin

82. Pollin, Burton R. **The Significance of Names in the Fiction of William Godwin**, *RLV*, 37:4, 1971, 388-399. Godwin's nine novels contain two characteristic onomastic patterns. The use of real and adapted historical persons and autobiographical names, especially that of his first wife, Mary Wollstonecraft, reflects his historical interests and psychological tendencies. In his early novels he uses 16th-century Italian history

and Ossian primitivism. During the following period, which included the French Revolution, interest in contemporary problems is shown by the use of commonplace English names, as that of the hero of **Caleb Williams**. By 1799 he is using historical names again and in 1805 contemporary ones, including those of friends and enemies. At times he indulges in cacophonic appellations or names whose etymology suggests the personality of the character. In his latest novels adaptations of historical names are again frequent. Many of the names he used or invented became emblematic in his own day and were employed by writers who followed him. —L.I.H.W.

Samuel Johnson

83. Abbott, John Lawrence. **Samuel Johnson and THE LIFE OF DR. RICHARD MEAD**, BJRL, 54:1, Aut. 1971, 12-27. Johnson may have been the translator of Matthew Maty's **Eloge du Docteur Richard Mead**, which appeared in the **Gentleman's Magazine**, Nov. 1754, as **Some Account of the Life and Writings of the late Dr. Richard Mead**. Johnson's interest in science and physicians, his respect for Mead, his frequent use of French sources, and his association with the **Gentleman's Magazine** provide sound evidence for considering him the translator. Moreover, the style and method are his. The **Life** is not a mere translation. If Johnson did write it, it would be a valuable addition to the canon and a credit to him. —E.A.B.

84. Sachs, ArieH. **Samuel Johnson and the Cosmic Hierarchy**, ScriptaH, 17, 1966, 137-154. Although Johnson attacked the idea of a universal hierarchy expressed in the Great Chain of Being as locally untenable and as a product of vain and idle speculation, his satire, like Swift's, depends upon regarding man as placed between pure intelligence and pure bestiality. In **Rasselas** man's attempt to escape from his condition by moving upward is satirized in the treatment of the stoic philosopher, by moving downward in the treatment of the nature philosopher. —A.W.P.

85. Williams, Melvin G. **Samuel Johnson and the Concrete Universal**, CEA, 34:3, Mar. 1972, 10-15. Though Johnson praises the use of the general in literature, he at times uses the particular. This apparent conflict can be resolved if we recognize that Johnson's images and particularities illustrate a general thesis. The numerous images in **The Vanity of Human Wishes** all support the central themes of the poem. In the **Lives of the Poets** Johnson praises particular imagery which brings out a poem's dominant idea. He feels that the metaphysical poets frequently use irrelevant imagery. In his conversations with Boswell, Johnson often gave very particular examples to illustrate a general concept. For Johnson, poetry is a concrete universal. —B.J.M.

86. Lane, Margaret. **The President's Address**, TJS, Dec. 1971, 30-45. Johnson's tender relationship with his mother was probably the basis for his fondness for women, affectionateness, and passion. Neurotic melancholy drove him to seek the society of women; they in turn found in him a playful humor and gallantry of address flattering to their self-esteem. That he possessed "strong instincts and strict principles" helps explain his marriage and fidelity to his wife, Tetty. Inconsolable at her death, he came years later to find solace and psychological support from Mrs. Thrale against the erotic fantasies which carried him at times to the edge of madness. His savage reaction to her second marriage was the result of his need for her. In his relationships with these three women and with many others, especially Mrs. Thrale's eldest daughter, "Johnson . . . emerges as a supremely affectionate man." —J.B.S.

James MacPherson

87. Nogler, George, and Robert Sprich. **A Biographical Sketch of James MacPherson**, CEA, 34:3, Mar. 1972, 23. [This humorous sketch is compiled from the answers students gave to a British Literature exam question.] —B.J.M.

Samuel Richardson

88. Morton, Donald E. **Theme and Structure in PAMELA**, SNovel, 3:3, Fall 1971, 242-257. This work is more than a story of chastity; it is a comprehensive picture of puritan virtue, which can be defined as the true beauty, the beauty of mind and will devoted to good. Pamela's social and spiritual values are at least as important as her chastity. All three are involved in Mr. B's repentance, which is the structural center of the novel. Significantly, his change from evil to good results from reading Pamela's letters, which give her goodness a scriptural form. The frequent reiteration of good and the contrasts of good and evil prepare for Pamela's culminating active goodness, which turns her personal victory into an active force. —W.H.M.

Tobias Smollett

89. Evans, David L. **Peregrine Pickle: The Complete Satirist**, SNovel, 3:3, Fall 1971, 258-274. In **Peregrine Pickle** Smollett struggled to achieve an artistic unity between the two opposing roles of his central character. As observer and punisher of social excesses, Peregrine is a satirist who is outside and above the successive societies he exposes. In this role he is static. As romantic lover and hero he must commit himself to society, undergo satire and correction, and emerge as a changed person. This second, and lesser, role suffers from Smollett's reliance on conventional sentiment as opposed to the original cynicism of his satire, but it still achieves a happy ending with an unconventional twist as it traces Peregrine's resignation from his satiric role in life. —W.H.M.

Laurence Sterne

90. Murray, Patrick. **The Shandean Mode: Beckett and Sterne Compared**, Studies, 60:237, Sp. 1971, 55-67. Sterne became important as a creative influence only in the 20th century. Beckett parallels Sterne in technique, character, and style. Both are concerned with minute physical details, especially the physical movements of characters, delight in parodies of learned jargon, and comment upon the process of writing each book within the work itself. They are preoccupied with prenatal life, physical deformity, and names which reflect physical or mental flaws. Both are "anti-novelists," rejecting traditional form and plotting, and they are morally neutral in their treatment of time, character, and form, accepting the absurd as the norm. —J.T.H.

Jonathan Swift

91. Rexroth, Kenneth. **The Classics Revisited No. 82: GULLIVER'S TRAVELS**, SatR, 52:12, Mar. 22, 1969, 12, 16. Swift's ignorance of evil (as a man of his age) places him "outside the human condition": his characters (e.g. the Yahoos) are only unreasonable, not evil. Children recognize and approve this innocence and like his playfulness (not to be confused with whimsy). He is not whimsical, for whimsy means corruption. —J.S.P.

92. Cronin, Edward R. **A PANEGYRICK ON THE DEAN**, RLV, 37:5, 1971, 524-534. In this poem, the finest of those Swift wrote at Market Hill, the irony of the praise is sustained throughout at several levels. By using a person (Lady Ann, his hostess) he achieves artistic detachment. The procedure is that of the "progress"

poems where the reader is led from scene to scene. Moral concern is evident in the satire of pretension, pride, and judgment by external appearances. Eighteenth-century aesthetics is parodied in the description of the building of the outhouses: pastoral conventions are used euphemistically to describe the anal functions. Preoccupation with the repressed anality of modern civilization can be seen if these passages are examined psychoanalytically.

—L.I.H.W.

Thomas Traherne

93. Sandbank, S. **Thomas Traherne on the Place of Man in the Universe**, ScriptaH, 17, 1966, 121-136. In a period when the prevailing philosophical and theological position on man's place in the order of being held to a fixed dichotomy between the material and the spiritual, Traherne reaffirmed an older view of man's integral centrality in a dynamic cosmos. A comparison of his work with Ficino's yields Traherne's use of a philosophical world picture, a "Circulation Doctrine," in which man's intellect is seen as the means of spiritualizing the material world and thus returning it to the Pure Being from which it came.

—J.E.F.

Joseph Warton

Cf.: Item 53.

General

94. Bond, Richmond P. **Growth and Change in the Early English Press**, Mon/Kan, 1969, 1-18. The English periodical did not approach literary significance until the Restoration, but after that time its growth was rapid. Whereas the early newspaper gradually came to concern itself with current affairs, the journal (written by such as Addison, Steele, Defoe, Johnson, and Goldsmith) increasingly turned to the essay format. In time the essay journal evolved into the magazine, a more miscellaneous collection of writing. Other types include the dialogue sheet, the critical review, the historical summary, and the scholarly and specialized journal. Throughout the history of the English press there has been a remarkable flexibility of form, varying according to the purpose and need of the moment.

—S.C.B.

VIII. ROMANTIC

Samuel Taylor Coleridge

95. Ricks, Christopher. **The Moral Imbecility of a Would-Be Wunderkind**, SatR, 55:3, Jan. 15, 1972, 31-33, 49 (rev.-art., Norman Fruman, **Coleridge, the Damned Archangel**, Braziller, 1972). Coleridge scholars have virtually ignored his "moral imbecility" while emphasizing his "intellectual strength"; in this work Fruman attempts a corrective. His book deserves to be carefully read and thought about, though it suffers two major flaws. One is that the style is overdone, presumptuous, and inconsistent, and the second is that Fruman, though sufficiently perspicacious, is not a literary critic, and his literary observations are not original. One of the major moral condemnations which Fruman brings to light is Coleridge's extensive plagiarism and his guilty, obsessive attacks on others for the same offense. Fruman explains Coleridge's fault with a discussion of the writer's psychological need to be a "wunderkind," a prodigy, though he fails to integrate external effects with internal psychology, instead merely juxtaposing the two.

—M.D.R.

Sir Walter Scott

96. Lightfoot, Martin. **Scott's Self-Reviewal: Manuscript and Other Evidence**, NCF, 23:2, Sept. 1968, 150-160. A long review of Scott's work, notably of *Tales of My Land*.

lord (dated Jan. 1817), in the Apr. **Quarterly Review**, can be attributed to Scott himself, William Gifford, and William Erskine: "it is no longer necessary to explain away, or avoid mentioning, the high praise which is contained in Section IV, . . . we can take with confidence the technical discussion of Section I as the novelist's own commentary on his art."
—P.B.

William Wordsworth

97. Ellis, Patrick F. S. C. **Wordsworth's ODE: INTIMATIONS OF IMMORTALITY and the Italian Sonnet**, CEA, 34:3, Mar. 1972, 26-29. The rhyme pattern of this work consists of a variety of subtle variations upon the rhyme structure of the Italian sonnet. At the poem's most intense levels of meaning the suggestion of an expanded sonnet is most noticeable. For example, Stanzas three, five, and seven are closer to the Italian sonnet than are the intervening stanzas. Stanza ten barely suggests the sonnet form, but the concluding stanza is quite regular both in line length and rhyme scheme, thus stressing the importance of the Romantic credo with which the poem ends.
—B.J.M.

98. Morkan, Joel. **Structure and Meaning in THE PRELUDE, Book V**, PMLA, 87:2, Mar. 1972, 246-254. Although most critics have registered disappointment with Book V, reading it in the light of the educational theory of Wordsworth's time reveals that he made a supremely unified and significant poetic statement. He believed that freedom and spontaneity were the sources of the imagination and feared that the overtly manipulative systems of the theorists would sever children from these sources. If the child were deprived of the freedom necessary for imaginative growth, human culture would wither and die. Wordsworth took a stand against what he thought was an overwhelming contemporary evil. If we read the book in its proper intellectual context, the structural and conceptual integrity that previous critics have missed becomes apparent.
—P.G.D.

General

99. Crocker, Lester G. **Professor Babbitt Revisited**, SIR, 10:4, Fall 1971, 260-282. Irving Babbitt's "New Humanist" polemic, **Rousseau and Romanticism** (1919), was fiercely attacked upon its publication. Babbitt's faults are many: he attributes far too much and too pernicious an influence to Rousseau and to the 19th-century Romantic movement; he "perpetuates old errors and adds new ones of his own." Babbitt lacks a "sound methodology," and he is given to overgeneralization and vagueness in terminology. He misinterprets the age of Rousseau, and he attributes to Rousseau doctrines which Rousseau did not espouse, such as anarchism and opposition to civilization.
—N.D.M.

IX. VICTORIAN

Matthew Arnold

100. Friedman, Norman. **The Young Matthew Arnold 1847-1849: THE STRAYED REVELLER and THE FORSAKEN MERMAN**, VP, 9:4, Win. 1971, 405-428. Neither of these two poems resolves the issues it raises. The first is not concluded in any way; Silenus's ideas, which the youth relates, fail to make any impression on him whatever. The poem does not do what Arnold intended and is therefore artistically incoherent. Arnold probably held Silenus's view of poetry but was unconvincing because he had not experienced what he was writing about. This lack of involvement is also the youth's problem. **The Forsaken Merman** deals with a similar problem although

its structure is more artistically satisfying. Here the difficulty lies with the positive value Arnold has assigned to each set of beliefs; thus the terms of the conflict are not clear. These poems are also interesting in relation to the "ideal models" of Romantic, Victorian, and Modern poems. The critics of these works seem unaware of their complexity. —P.A.H.

101. Russ, Jon R. **A Possible Source for the Death Scene in Arnold's TRISTRAM AND ISEULT**, VP, 9:3, Aut. 1971, 336-338. Arnold may have known Scott's poem *Thomas the Rhymer* and might have used it as source for his poem. —P.A.H.

102. Anderson, Warren. **Matthew Arnold and the Grounds of Comparatism**, CLS, 8:4, Dec. 1971, 287-302. Arnold was not a comparatist as the term is understood today, but he did compare national literatures and had a concern for continental values. He was steeped in the classical languages and knew Hebrew, French, German, and Italian. His limitations included his narrow view of the world, his fixed attitude toward genre and movement, his preoccupation with high seriousness, and his intense concern for form. His achievements included his internationalism, historicism, and disinterestedness. For these achievements he should be honored by today's comparatists. —E.N.J.

Branwell Brontë

103. Larson, Charles R. **CLIFF'S NOTES** by Patrick Branwell Brontë, CEA, 34:3, Mar. 1972, 30-31. Branwell's novel may be the most significant work to come from the Brontë family. [Larson summarizes the story.] This archetypal Victorian novel uses several technical innovations. Its picaresque and Gothic elements are combined with skill and subterfuge. —B.J.M.

Charlotte Brontë

104. Gribble, Jennifer. **Jane Eyre's Imagination**, NCF, 23:3, Dec. 1968, 279-293. Jane, like Brontë, is sustained by imaginative activity. The romanticism of the novel is exploratory, examining the workings of the creative imagination, balancing its transforming power against the claims of the objective world of phenomena, or questioning the dichotomy between them. The autobiographical form makes the exploration difficult; the problem of living in society, the commitment to evaluating Jane as a social being, provide the counterpoise to the imaginative powers of the heroine. Brontë is not always in perfect control of her heroine's imagination; once or twice it is allowed to make the world she encounters schematic and coincidental. But other aspects of experience are beyond her control. Jane's imaginative contact with nature also leads her back to the problems of social living, showing the powers and the limitations of the imagination. —P.B.

Emily Brontë

105. Fike, Francis. **Bitter Herbs and Wholesome Medicines: Love as Theological Affirmation in WUTHERING HEIGHTS**, NCF, 23:2, Sept. 1968, 127-149. The children Catherine and Heathcliff are driven by Joseph to rejecting his form of religion; Nelly's religion is seen as a harmless outward gloss on her moralistic stance and meddlesome nature. Both children develop independent attitudes toward "heaven," and learn that conventional piety can mask incapacity to give love where it is needed. They find love and value in each other. The relationship changes, however, for a time, pride and eros replacing agape, though both are uneasy among new and lesser values, and feel the need for forgiveness from each other. Catherine's death begins the final

phase in their relationship. Heathcliff is unforgiving, and haunted: his struggle to see Catherine is a discipline of agape, ultimately diminishing his desire for revenge and neutralizing his guilt. He is restored to wholeness before he dies. The relationship between Hareton and Cathy develops as a significant parallel. Christian reality is in the keeping not of those who profess formal religion but of those who embody it in their lives.
—P.B.

Robert Browning

106. Cundiff, Paul A. **Browning's Old Bishop**, VP, 9:4, Win. 1971, 452-453. Browning may have been thinking of *Job* 7 rather than *Ecclesiastes* for *The Bishop Orders His Tomb at St. Praxed's Church*. The parallels between Browning's poem and *Job* are striking.
—P.A.H.

107. McCarthy, John F. **Browning's WARING: The Real Subject of the "Fancy Portrait,"** VP, 9:4, Win. 1971, 371-382. This poem is important in the Browning canon. It has always been read as a portrait of Alfred Domett, a close friend of the poet. In addition to this biographical relevance, the poem can stand beside many of the other excellent ironic monologues published with it in *Dramatic Lyrics* (1842). Essentially, *Waring* deals with a favorite early theme: the artist who is unable to translate his gift of insight without ruining himself and his gift. The poem is closely related to *Essay on Chatterton* and *My Last Duchess*; all were written about the same time.
—P.A.H.

108. McNally, James. **Two Small Verses of Browning**, VP, 9:3, Aut. 1971, 338-341. *We don't want to fight* and *Tis the voice of Prince Consort!*, examples of Browning's "bout rimes," are reprinted with annotations and background. One deals with Disraeli; the other is a parody of Watt.]
—P.A.H.

Thomas Carlyle

109. Leicester, H. M., Jr. **The Dialectic of Romantic Historiography: Prospect and Retrospect in THE FRENCH REVOLUTION**, VS, 15:1, Sept. 1971, 5-17. Carlyle's theory of history distinguishes between the prospective or linear view of unfolding events ("narrative") and the retrospective overview ("action") from which, through imaginative reconstruction akin to that of romantic poetry, the Universal History written by God may be glimpsed. In *The French Revolution* both modes are consciously used and are combined in the "synoptic view"—time enriched by imagination is juxtaposed with the distant historical raw data. Another way of combining the alternative modes—and so both controlling imaginative flights and animating lifeless facts—is the imbuing of historical figures with allegorical significance. Aware that his history may be inaccurate, Carlyle ends by entrusting himself, under the clothing of his work, to his readers. His work, now a past event, requires completion through dialogue with them.
—L.J.D.

Cf.: Items 112 and 117.

Charles Dickens

110. Axton, William F. **Religious and Scientific Imagery in BLEAK HOUSE**, NCF, 22:4, Mar. 1968, 349-359. Imagery in this work juxtaposes contradictory views of history, the biblical and the evolutionary, divine order and judgment, and the code of adaptation or extinction. Biology is conveyed in apocalyptic and moral evil in biological terms. Both sets of standards are applied in condemning Chancery, or the Dedlocks, and in foreshadowing their destruction. Dickens, like Carlyle, did not see

evolution and Providence as necessarily antagonistic. His awareness of scientific trends was greater than has been thought. —P.B.

111. deLespinasse, Doris Stringham. **The Significance of Dual Point of View in BLEAK HOUSE**, NCF, 23:3, Dec. 1968, 253-264. Esther's narrative is neither transparent nor objective, but is colored by her knowledge of the future and her involvement with others. The omniscient narrator is not the author, and is never revealed as a person; but that narrative, too, is subjective and colored, tracing the progressive disorder. The narrator's present tense in his "anatomy" shows events unfolding and connecting uncontrollably, whereas Esther can see temporal and causal connections, and order her narrative into romantic form, conditioned by her faith in a supernatural ordering principle. The narrator's omniscience is limited to surfaces, and his characterization is through externals as in an "anatomy"; Esther's sympathy and her own limitations cause characters to be presented with the humanity that befits a "novel." The intertwining of narrative strands sets world views and genres against each other, and the work as a whole directs us to a choice. —P.B.

112. Tarr, Rodger L. **The "Foreign Philanthropy Question" in BLEAK HOUSE: A Carlylean Influence**, SNovel, 3:3, Fall 1971, 275-283. In *The Niger Expedition* (1848) and the characters of Mrs. Jellyby and Mrs. Pardiggle in *Bleak House* (1852), Dickens repeats and supports Carlyle's then controversial theme that English philanthropists devoted to African (and American) natives were cruelly neglecting the suffering poor in England. In addition to the theme, Dickens echoes Carlyle's direct style, his irony, and his "implicit criticism of church oriented missionary societies through sartorial imagery." —W.H.M.

113. Kincaid, James R. **Dickens's Subversive Humor: DAVID COPPERFIELD**, NCF, 22:4, Mar. 1968, 313-329. Much of the humor in this work is deliberately ironic. Normally comic situations are subverted, and comic characters are expanded beyond their limited traditional roles. Villains, on the other hand, verge on the laughable. The emotional responses called for are complex. A main obstacle to pure comedy is the darkness of the society depicted. —P.B.

114. Kaplan, Fred. **Dickens' Flora Finching and Joyce's Molly Bloom**, NCF, 23:3, Dec. 1968, 343-346. There is a striking parallel between a passage of Flora Finching's monologue in *Little Dorrit* and a section of Molly Bloom's monologue in *Ulysses*. Both passages concern exotic foreign lands which contrast greatly with the characters' ordinary lives. Thus the passages illuminate the theme in each novel of the contrast between illusion and reality. —P.B.

115. Kreutz, Irving W. **Sly of Manner, Sharp of Tooth: A Study of Dickens's Villains**, NCF, 22:4, Mar. 1968, 331-348. None of Dickens's real villains are allowed to reform. Among true villains, some are comic and some are serious: the former are not required to die, but the deaths of the latter are melodramatic. As they lack motivation for their obsessive villainy, so their fates are gratuitous. Carker in *Dombey and Son* is the last of the big villains; what he does in the *Dombey* part of the novel is hardly criminal, despite his unmotivated hatred, but like the others he has a fate to meet. —P.B.

116. Meckier, Jerome. **Dickens and King Lear: A Myth for Victorian England**, SAQ, 71:1, Win. 1972, 75-90. In three novels, Dickens employed the Lear-Cordelia story as a myth for Victorian England, in which the parent is redeemed as a symbol of possible

societal rebirth. The grandfather-Nell relationship in *The Old Curiosity Shop* suggested to Dickens how *Dombey* in *Dombey and Son* and Gradgrind in *Hard Times* could represent parental irresponsibility as identified with Victorian national character. The daughters in each plot suggest emotional qualities which provide redemption —R.D.J.

Cf.: Items 131, 157, 166, and 280.

Benjamin Disraeli

117. Merritt, James D. *The Novelist St. Barbe in Disraeli's ENDYMION: Revenge on Whom?* NCF, 23:1, June 1968, 85-88. The main model for St. Barbe, especially in his ingratitude, may have been not Thackeray but Carlyle, who fulminated against Disraeli even after being given a government pension. —P.B.

118. Annan, Noel. *Making It*, NYRB, 8:6, Apr. 6, 1967, 14-16 (rev.-art., Robert Blake, *Disraeli*, St. Martin's, 1967). Disraeli's rise to power has long been enveloped in romantic legends primarily created by Disraeli himself. Chief among these are the myths concerning his phenomenal victory over obscurity and racial prejudice; his enactment of long-cherished social reforms; and his remolding of the Tory party through rigid adherence to principle. Blake masterfully destroys these myths, revealing that Disraeli's chief handicaps were his own extravagance and indiscretion; that his administration's reforms were actually effected by his Home Secretary; and that he readily dropped principle when it got in his way. Disraeli's very lack of principle was his greatest gift to the Tory party—he taught it the flexibility that let conservatism meet and endorse such modern ideas as suffrage. —A.H.G.

Sir Arthur Conan Doyle

119. Frechette, V. D., and J. R. Varner. *The Beryl Coronet—Genuine or Counterfeit?* BakSJ, 22:1, Mar. 1972, 26-28, 42. In *The Adventure of the Beryl Coronet*, there is talk of the gold cracking like a pistol shot, a remark which betrays Holmes's suspicion that the coronet was brass and that the beryls were actually synthetic. The detective also diagnoses the girl Mary's illness as beryllio-pneumokoniosis: hence her unnatural pallor. She has contracted the malady from her contact with the element beryllium, used in the counterfeiting of natural beryl. —T.W.R.

120. Helling, Cornelius. *Dr. Arthur Conan Doyle: Was He Dr. John H. Watson?* BakSJ, 22:1, Mar. 1972, 10-11. The original publication of *The Adventure of the Priory School* in *The Strand Magazine* in 1904 was accompanied by a sketch signed John H. Watson. This signature was omitted from the tale when it was collected in *The Return of Sherlock Holmes*. The erasure suggests that (too late) Doyle decided not to reveal his identity with Watson. —T.W.R.

121. Anderson, Poul, and Karen Anderson. *The Archaeological Holmes*, BakSJ, 22:1, Mar. 1972, 4-9. In *The Devil's Foot*, Holmes is said to be investigating the possibility that the Cornish language includes Chaldean roots (and the tale takes place in Cornwall). Even in 1897, the date of this story, comparative philology was sufficiently advanced to demonstrate the absurdity of this idea. What Holmes must have said is "Cretan," not Chaldean, since Chaldean was Semitic and Cornish Indo-European. Watson, as is often true, misunderstood. Michael Ventris's investigations of the Cretan language known as Linear B show that it was a form of Greek and thus it could have had a relationship with Cornish. —T.W.R.

122. Foss, Thomas Frederick. **But Whose Royal Blood?** BakSJ, 22:1, Mar. 1972, 29-35. It has sometimes been assumed that the "royal blood" in the veins of John Clay, the criminal in **The Red-Headed League**, was Hanoverian. But surely if this were so, Queen Victoria would have taken steps to have rendered her "cousin" harmless. We can trace the blood to that of Wilhelm II of Bavaria, who was Clay's great-grandfather. His mother was an innocent, trusting English girl who served as a governess in the ducal house. —T.W.R.

123. Wolff, Julian. **The Arms of John Clay**, BakSJ, 22:1, Mar. 1972, 36-37. Though we may not agree about which of George III's sons was John Clay's grandfather (**Red-Headed League**), it was probably one of them; his arms would have been those of the King, distinguished by an appropriate difference, such as a bordure or a baton. —T.W.R.

124. Hearn, Otis. **Marginalla to THE SIGN OF FOUR**, BakSJ, 22:1, Mar. 1972, 24-25. Watson errs in giving Moslem names to the Sikhs in this tale: the Sikhs were notoriously anti-Moslem and therefore would not have borne the names the doctor gives them. The mistake was perhaps caused by his recollections of the Afghan campaign (since the names could be Afghan) and Watson's subconscious at work. —T.W.R.

125. Cohen, Saul. **Holmes Afoot**, BakSJ, 22:1, Mar. 1972, 12-17. Doyle made frequent reference in the Holmes tales to the detective walking—both indoor: pacing, with head sunk on breast, and outdoor rambles for business and pleasure. —T.W.R.

126. Morrow, Daniel. **Time in Again for Sherlock Holmes**, BakSJ, 22:1, Mar. 1972, 38-42. There are a few recordings and scripts of the Holmes broadcasts made in the U.S. in the 30's and 40's. They include faithful dramatizations of tales, along with pastiches. One hopes that more recordings and scripts may be unearthed. —T.W.R.

127. Silverstein, Albert. **Sherlock Holmes, Psychology, and Phrenology**, BakSJ, 22:1, Mar. 1972, 18-23. Some have contended, through "spurious contiguities," that Holmes was interested in phrenology. The detective was, rather, "profoundly naturalistic in his approach to human nature," observing the relationships between external phenomena and internal events in many of the tales. Holmes could not have been an "apprentice" to any of the Victorian phrenologists, who were charlatans. Rather we should look to a relationship between the detective's scientific attitudes and the research of Francis Galton, "the father of the psychology of individual differences," who was Holmes's contemporary. —T.W.R.

128. Smith, Edgar. **Who is a Baker Street Irregular?** BakSJ, 22:1, Mar. 1972, 3. An Irregular is simply a Holmes enthusiast. [Reprinted from BakSJ, 3, Original Series, 1949, 135-136.] —T.W.R.

George Elliot

129. Swann, Brian. **Eyes in the Mirror: Imagery and Symbolism in DANIEL DER-ONDA**, NCF, 23:4, Mar. 1969, 434-445. In Eliot's writings, images and symbolic patterns combine the abstract and the concrete: the realistic becomes the symbolic. Important in this work are images of eyesight and symbols of reflecting glass; they help to set forth Gwendolen's career. Her vision is inadequate until she learns to see into herself. Mirrors show her becoming an image only, an art object, worshipped in

a narcissistic cult until she begins to become perceptive. She progresses beyond Graceland's world of diamonds and mirrors and comes to have faith in Deronda's vision.

Cf.: Item 146.

Elizabeth Gaskell

130. Wolfe, Patricia A. **Structure and Movement in CRANFORD**, NCF, 23:2, S 1968, 161-176. Character is the key to the structure of this work, which shows emergence of genuine femininity in Cranford. Each of the Jenkyns sisters dominates part of the book. Miss Deborah is social arbiter, attempting to carry on her father's male authority—at the expense of both males who might overshadow the late minister's influence, and of humane values in the community. When, after Deborah's death, the femininity in Miss Matty begins to work instead, a code of gentleness and charity asserts itself, and Cranford society rids itself of pretense, and particularly of its mystique and fear surrounding men. She is reunited with her brother Peter (who resembles their mother; Deborah is identified with the father-figure). Cranford's feminism is purged by Cranford's femininity and the values of the society are reshaped. Miss Matty is to be honored, not pitied.

131. Collin, Dorothy W. **The Composition of Mrs. Gaskell's NORTH AND SOUTH**, BJRL, 54:1, Aut. 1971, 67-93. Publication in **Household Words** altered Gaskell's concept of her novel. She and Dickens disagreed on problems of serializing. Dickens seems to have intended her novel to serve a similar purpose, be comparable in length and be published in the same manner as his **Hard Times**. Gaskell was reluctant to begin printing before the novel was complete, to divide the story into sections of approximately equal length, and to compress chapters. Comparison of the serial version with the two-volume first edition shows that Dickens and Gaskell emphasized different aspects of the novel: he proposed breaks following passages which would introduce suspense; she preferred focusing the reader's attention on a new character. The expansion of Chap. 44 into five chapters suggests an attempt to restore the balance of the novel by returning to its southern aspects and to prepare Margaret for her encounter with Mr. Thornton.

Sarah Grand (F. E. McFall)

Cf.: Item 190.

Thomas Hardy

132. Kiely, Robert. **Vision and Viewpoint in THE MAYOR OF CASTERBRIDGE**, NCF, 23:2, Sept. 1968, 189-200. The frequent changes of viewpoint in this novel are the central concern with the way people look at themselves and each other. This concern is extended to the larger preoccupation with self-knowledge and moral choice. The most significant crises are experienced in terms of vision, in Henchard's view of himself and of Farfrae and in the relationship between Lucetta and Elizabeth-Jane. Neither Lucetta nor Henchard can bear other images than their own; even when Henchard attempts to discard his self-image it is in vain: it has been adopted by others. Hardy's characters are left without benefit of a supernatural observer to watch and judge one another while we cannot give full assent to the apprehensions of any single character. Hardy's shifts in standpoint undermine our application of our own common sense. Through his choral spokesmen, Nature seems to make itself felt as the most reliable comment.

embodying the immutability of change. Henchard cannot accept change, or a world different from his view of it; thus he removes himself altogether. —P.B.

133. Migdel, Seymour. **History and Archetype in THE MAYOR OF CASTERBRIDGE**, SNovel, 3:3, Fall 1971, 284-292. Henchard's downfall prefigures the death of classical tragedy in the modern world. It combines the historic decline of an agrarian society with the communal loss of the sensibility necessary to archetypal tragedy. Henchard in fact fails only according to his own anachronistic moral standards, in which he refuses to separate his romantic and economic visions of his role in society. His successor, the Farfrae who is already alienated from his own Scottish past, will not restore a pale version of the old order, as in classical tragedy. Instead he anticipates a "modern and mediocre" separation of historic imagination from industrial progress, of tragic awareness from the modern consciousness. —W.H.M.

134. Hazen, James. **The God-Curst Sun: Love in NEUTRAL TONES**, VP, 9:3, Aut. 1971, 331-336. Hardy's frequently anthologized poem has seldom received a close reading. The theme is the end of love, which is represented by the image of the winter sun as well as by the other major images. The conflict between men's impulses and some cosmic force is dramatized as a struggle between God and the sun. —P.A.H.

135. Binni, Francesco. **Thomas Hardy: Ai Limiti dell' "Imagination"**, EM, 21, 1970, 159-198. As a poet Hardy developed his own reconciliation of fancy and a "realistic" philosophy by making the former merely an extension of the latter, although theorists of Eliot's generation tended to neglect him as a decadent Romantic relying only on the imagination. In fact he achieved a compromise between imagination and reality by transforming belief into poetry through the process of memory and the medium of the narrative. For him, "imagination" is not a new or true reality, but a mere projection of human wishes. Thus in *The Shadow on the Stone* he can feel the presence of his dead wife behind him so long as he refrains from looking back. For Hardy, the poet overcomes life's miseries by his imaginative response to them. (In Italian). —W.H.M.

136. Davis, W. Eugene. **TESS OF THE D'URBERVILLES: Some Ambiguities about a Pure Woman**, NCF, 22:4, Mar. 1968, 397-401. Tess's motives and actions in relation to Alec are uncertainly or ambiguously presented by Hardy. She seems to have consented to stay with Alec, and she leaves in a confused state of mind. We admire and love the living Tess in spite of Hardy's sub-title. —P.B.

Gerard Manley Hopkins

137. Hentz, Ann Louise. **Language in Hopkins' CARRION COMFORT**, VP, 9:3, Aut. 1971, 343-347. The use of language in the poem is a good example of a merger of past with present and of archaic with common speech. The poem also provides a gloss on Eliot's *Tradition and the Individual Talent*. —P.A.H.

138. Thornton, R. K. R. **Hopkins and the Histories**, VP, 9:3, Aut. 1971, 341-343. Hopkins may have had the opening of Act II of *2 H. VI* in mind when he wrote *The Windhover*. Other examples indicate Hopkins's familiarity with Shakespeare's history plays. —P.A.H.

139. Ferns, John. **THE WRECK OF THE DEUTSCHLAND: Voice and Structure**, VP, 9:4, Win. 1971, 383-393. Hopkins uses three distinct poetic voices: "lyrical, ser-

monical and narrative." These three compose the substance of the speaker. The sermonical voice mediates somewhat between the other two voices (which can be compared to the first two of Eliot's "three voices of poetry"). Hopkins gains considerable flexibility through this device. —P.A.H.

140. Prendeville, Brendan. *Visible Thought*, BJA, 7:4, Oct. 1967, 339-349. Hopkin's imagery tends to disembody sensual impressions from the flux of material objects and make them immediately present before the mind as a structure. The feeling of the language (both physical and associational) enables the reader to re-create a spatial experience corresponding to that of the artist. Such spatial thinking is linked with the Romantic Movement in that it appeals to private experience and requires that the parts of any structure be perceived both apart and together, thereby causing the anxiety and sense of remoteness from the world characteristic of abstract thinking. The contrary direction in art effects a synthesis and discourages a differentiation of the structure into parts, leading to a concern with social rather than personal values. —J.P.B.

Herbert Horne

141. Fletcher, Ian. *Herbert Horne: the Earlier Phase*, EM, 21, 1970, 117-157. Although better known as an art historian, Horne was a more influential figure in late Victorian literary circles than his own writings suggest. His best poetry is in the lyric, which he defined as "the arbitrary use of the concrete in order to idealize human feeling." His one volume, *Diversi Colores* (1891) shows his special interest in the format and binding of books. He also edited the mermaid edition of the Jacobean play *Nero*. Of more importance was his editing of two journals: *The Century Guild Hobby Horse* (1886-1891) in association with A. H. Mackmurdo, and *The Hobby Horse* (1893-1894). After 1895 he lived mainly in Florence and concentrated on art. —W.H.M.

John Stuart Mill

142. Baker, William J. *Gradgrindery and the Education of John Stuart Mill: A Classification*, WHR, 24:1, Win. 1970, 49-56. Biographers and critics are mistaken in affirming that Mill's education was like the utilitarian, fact-dominated educational system satirized by Thomas Gradgrind in Dickens's *Hard Times*. As Mill indicates in his *Autobiography*, memory and bare facts were not emphasized in his education, nor was his reading restricted or closely prescribed. He studied Greek, logic, Greek oratory, and philosophy, history, biography, poetry, and music, and he was encouraged to think for himself. The feelings, however, though not entirely neglected, were deemphasized. "Mill's youth was certainly not spent in the narrow and unimaginative rut of Gradgrindery factuality." Besides, his father encouraged travel and foreign residence. —H.E.S.

George Moore

143. Jerrigan, Jay. *The Forgotten Serial Version of George Moore's ESTHER WATERS*, NCF, 23:1, June 1968, 99-103. *Pages from the Life of a Workgirl*, published in installments in the *Pall Mall Gazette* in Oct. 1893, consisted of ten chapters from the Ms of the nearly completed *Esther Waters*, though when published in the book they had been considerably revised; Moore added new passages to develop significant situations. —P.B.

William Morris

144. Berry, Ralph. *A Defense of GUENEVERE*, VP, 9:3, Aut. 1971, 277-286. The

main situation of this volume is defeat, usually in connection with sexual frustration. The medieval setting is utilized for more than escape—as we understand that term today. Instead, the distant past offered Morris a chance to dramatize his preoccupations with strife, defeat, sex. He fuses past and present into one, “built on the precise recollection of sense-data.” —P.A.H.

John Henry Newman

145. Dolan, Gerald. *The Gift of the Spirit according to John Henry Newman*, FrSt, 30:8, 1970, 77-130. Newman defines the Church as a visible community gathered “in the Spirit” and focuses upon the Church’s inner reality, the “abode of the Spirit.” His efforts to reform the Anglican church of his day were motivated by his conviction that the Church was the locus of the Spirit’s presence on earth. In a word, the Visible Church is a manifestation of and a preparation for the Invisible Church. Its purpose, by the exercise of the authority and power inherent in it, is to preserve the body of Revelation bequeathed it by the Apostles. The growth and influence of the Church, therefore, is according to the sanctity of its members. In Newman’s vision one finds notions familiar to Catholic theology, a sense of the faith and of charismatic grace in the Church. Newman’s teaching resembles that of St. Thomas concerning the Gift of Wisdom, which to both men is the perfection of charity leading to a deeper understanding of the Divine Mystery. —E.L.S.

Walter Pater

146. Hill, Donald L. *Pater’s Debt to ROMOLA*, NCF, 22:4, Mar. 1968, 361-377. Pater was not a great admirer of Eliot or much influenced by her. His references, for instance to Savonarola, do however reveal something of his interests and the working of his imagination. He saw Savonarola as aspiring to the simplicity of which he wrote in *Diaphanette*, but he was also conscious of aspects of Savonarola’s character and activities that must have seemed less attractive, as one sees in his essay, *Pico della Mirandola*. Savonarola himself, not as presented by Eliot, had a place in Pater’s gallery of saints, in the tradition of serious Florentine contemplation, influencing contemporary artists; but he did not see in him the essential spirit of human sympathy of the Renaissance. —P.B.

147. Monsman, Gerald, and Samuel Wright. *Walter Pater: Style and Text*, SAQ, 71:1, Win. 1972, 106-123. The publication, style, and textual history of the four versions of Pater’s Conclusion to *Studies in the History of the Renaissance*, provide a judgment of his temperament. Correspondence between Pater and the publisher Macmillan reveals Pater’s concern for the volume as a visual experience. His use of cumulative phrases illustrates a desire to soften the force of direct assertions. Comparison of alterations in the 1873, 1877, 1888, and 1893 editions indicates Pater’s willingness to bow to current convention as well as his refusal to abandon any original views. —R.D.J.

Christina Rossetti

148. Curran, Stuart. *The Lyric Voice of Christina Rossetti*, VP, 9:3, Aut. 1971, 287-299. Rossetti has been maligned by critics who have read too few of her poems to form an accurate idea of her significance. Despite serious limitations, she is a competent craftsman and demonstrates an ease and a technical mastery of her materials. Her ability was never fully developed. —P.A.H.

D. G. Rossetti

149. Hobbs, John N. *Love and Time in Rossetti's THE STREAM'S SECRET*, VP, 9:4, Win. 1971, 395-404. The poem is closely related to *The House of Life* because both were composed about 1870. It deals with one of Rossetti's favorite themes—an earthly lover yearning for a reunion in memory with his loved one but realizing that she is permanently absent. The speaker moves between these two positions. The stream seems to symbolize the connection between man and love: only in death will his painful dichotomy be overcome. This poem is a further example of the poet's ability to analyze subtle psychological states. —P.A.H.

A. C. Swinburne

150. Shmiefsky, Marvel. *Swinburne's Anti-Establishment Poetics*, VP, 9:3, Aut. 1971, 261-276. Despite recent commentary, Swinburne can be called an aesthete—a non-pejorative term—because he challenged the prevailing conceptualist theory of poetry. His early position stated in *Blake* (1868) is modified but never reversed. Swinburne's reaction to the standard represented by Wordsworth and Arnold suggests how radically different his poetic is: Shelley, not Wordsworth, is Swinburne's poetic theorist. —P.A.H.

Arthur Symons

151. Gordon, Jan B. *The Danse Macabre of Arthur Symons' LONDON NIGHTS*, VP, 9:4, Win. 1971, 429-443. Symons was fascinated with the dance and used it extensively in his poetry as a metaphor. It suggests that the conversion of life to art be done in such a way that there is no loss of self. There is a genuine urge to participate, to be free from the rather restraining activity of writing. His metaphor unites the volume. —P.A.H.

Lord Tennyson

152. Duncan-Jones, Katherine. *A Note on Tennyson's CLARIBEL*, VP, 9:3, Aut. 1971, 348-350. While the poem is not among Tennyson's best, it does represent "a miniature of his literary imagination" and of his ability, seen so amply in later works, to express his emotions through the use of landscapes. —P.A.H.

153. Elliott, Philip L. *Tennyson's SIR GALAHAD*, VP, 9:4, Win. 1971, 445-452. Tennyson was working within literary tradition when he associated Galahad's strength with his chastity. This work also raises the question of poetic and non-poetic subjects: is male chastity non-poetic? —P.A.H.

154. Mendilow, A. A. *Tennyson's Palace of the Sinful Muse*, ScriptaH, 17, 1966, 155-189. In Tennyson's poetry three closely connected image clusters—the voyage-quest, the paradisaic island, and the "Palace of the Muses"—are sometimes used allegorically and symbolically, positively and negatively, revealing unconscious modes of conceiving. The "Palace of the Muses" cluster, most clearly expressed in *The Palace of Art* and *The Vision of Sin*, develops the theme that to fail to love is to deny the creative principle of art and the universe. —A.W.P.

155. Tennyson, Sir Charles. *Tennyson: Mind and Method*, TenRB, 1:5, Nov. 1971, 127-136. Because Tennyson expresses his meaning through images, interpretation must begin with a search for "the thought within the image." Such an effort helps prevent critical misreadings. The poet's intelligence was greater than most suppose and per-

vades all of his work. These ideas are clearly seen both in his greater long poems and in his shorter works. —P.A.H.

William Makepeace Thackeray

156. McMaster, Juliet. **Theme and Form in THE NEWCOMES**, NCF, 23:2, Sept. 1968, 177-188. Theme and form are integrated in this work; image patterns and literary allusions in particular are carefully organized. Thackeray shows the middle-class confusion about virtue and money stylistically by setting a story about money in an evocation of fairy-tale and romance. To the Newcomes, banking is a whole existence. Financial terminology pervades the language of the novel; love is a commodity—and of small market value; the marriage market is a central image; and religion is a commercial venture. Within the world of the novel are numerous microcosms, each reflecting worldliness. Cutting ironically across this is the pattern of allusion to romance: the world of the Newcomes is not fable-land, nor does poetic justice operate in life. The animal imagery is rather post-Darwinian than after Aesop or La Fontaine. But this is not a roman à thèse. Human ideals exist, even in a society where the Barnes Newcomes prosper. —P.B.

157. Stevens, Joan. **A Note on Thackeray's "Manager of the Performance,"** NCF, 22:4, Mar. 1968, 391-397. The theatrical analogy that Thackeray used in his preface to *Vanity Fair* was used by Dickens in *Pickwick Papers* ten years earlier. But Thackeray's handling of his "show" is more complex because he uses authorial self-dramatization rather than stage management. He hit on the puppet image late, and incorporated it in the preface that came with the last number. —P.B.

General

158. Annan, Noel. **Victoria Lives and is in the Stacks**, NYRB, 8:9, May 18, 1967, 13-17 (rev.-art). As suggested by the recent publication of coffee-table tomes, e.g., *Coaching Days of England* (Paul and Elizabeth Elek, Time-Life Books) and Joan Evans's restatement of outmoded prejudices (*The Victorians*, Cambridge U., 1966), perhaps it is no longer possible to paint a portrait of the Victorian Age. Lytton Strachey (*Eminent Victorians*, 1918) created for the reader individual Victorians, and G. M. Young's *Portrait of an Age* (Oxford U., 1953) set them against their times; but the overwhelming variety and depth of learning of postwar American scholarship has made it difficult, especially for British scholars, to see the Victorian Age as a unity. Thus attention has turned to the variety of Victorian thought and life and away from studies of the great thinkers. A new clue to change in the era, advanced by G. Kitson Clark and W. L. Burns, is to be found in the reactions of Victorian administrators to social problems such as public health and education, illustrating how studies directed away from the well-known seers, prophets, and philosophers of the Victorian Age can increase our understanding of the times. —J.M.K.

159. Tobias, R. C. **The Year's Work in Victorian Poetry: 1970**, VP, 9:3, Aut. 1971, 301-330. [The article concerns criticism of interest to readers of the journal.] —P.A.H.

X. MODERN

Kingsley Amis

160. Boyle, Ted E., and Terence Brown. **The Serious Side of Kingsley Amis's LUCKY JIM**, Crit, 9:1, 1966, 100-107. The much-admired humor of this work should not be denied, nor should it be considered an end in itself. It is the author's vehicle for the

more important and often overlooked comments that reveal an absurd world. This serious undertaking, with its deceptively harmless surface, has its counterpart in such novels as *Huckleberry Finn* and *The Catcher in the Rye*. Amis's protagonist, Jim Dixon, like Huck and Holden, assumes many roles or faces when he wishes to escape the harsh reality that threatens him. The complexity of Jim's situation is further developed when it is compared to Scobie's in Greene's *The Heart of the Matter*, and Beranger's in Ionesco's *Rhinoceros*. It is evident that Amis's novel has "serious intent and consequent depth."

—R.W.P.

W. H. Auden

161. Novak, Robert. In Breughel's *Icarus*, For Instance, WiOr, No. 6, Sum. 1971, 48-53. "Auden's *Musee des Beaux Arts* gives the position of human suffering as art (the Old Masters) sees it." Though the poem remarks nature's indifference to man, it does not comment on his lack of "social conscience or love," but on his existential position and on the realism of art and of life. It is only the artist (poet) who can transcend the absurdity and irrationality of life to achieve communication and to affirm the gift of life itself. Auden uses Breughel's "Icarus" to exemplify concern for a psychological as against a photographic realism, to point out "the irrationality and aloneness of human suffering." The poem is structured like "a deductive syllogism," the first stanza generalizing "about the truth of human suffering which the Old Masters portrayed; the second [showing] how a particular example fits these generalizations."

—J.B.S.

162. Materer, Timothy. *Merton and Auden*, Common, 91:21, Feb. 27, 1970, 577-580. Merton's and Auden's lyrics set the borders of contemporary religious poetry. Auden's verse has a controlled, impersonal quality, and his style reflects hope and humility. He sees the aesthetic experience as a possible block to ethical and religious experience. Merton is subjective and often ecstatic, and his style reflects faith and love. He sees the supra-sensual state produced by poetry as an aid in achieving religious experience. Both reflect a dichotomous nature in their approaches to religious poetry.

—S.E.M.

Hilaire Belloc

163. Kelly, Hugh. *Centenary of Hilaire Belloc*, Studies, 59:236, Win. 1970, 396-403. Belloc combined Irish, French, and English ideas and family connections. His major interest was history, particularly impressionistic biographies of great revolutionaries. *Europe and the Faith* is central to his vision of history, which stressed Catholicism and saw the reformation as a blind alley. Belloc was the prime defender of Catholicism in England, but a fine stylist as well as apologist. As a poet, he may, ironically, live longest in his undergraduate comic verse.

—J.T.H.

Joseph Conrad

164. Smith, David R. "One Word More" About THE NIGGER OF THE "NARCIS-SUS," NCF, 23:2, Sept. 1968, 201-216. This work marked the end of Conrad's apprenticeship and the beginning of his mastery. Its importance to him at a time of crisis in his career is indicated by his replying to W. L. Courtney who had reviewed it in the *Daily Telegraph*. [The letter and the review are printed.] Explaining and moralizing, the review judges Conrad's work on other terms than its own, criticizing its realism and the triumph of vice, praising decorative touches and the description of nature. Con-

rad's reply, like the preface he wrote, testifies to his concern with the theoretical and ethical concerns of his craft. He denies having any leaning toward the ugly or attachment to any theoretical school; he denies that vice triumphs. —P.B.

165. Whitehead, Lee M. **NOSTROMO: The Tragic "Idea,"** NCF, 23:4, Mar. 1969, 463-475. Conrad's sense of man's social nature led him to render it rather than to criticize it. The social process is tragic because the pursuit of ideals is destructive as well as creative, and because it leads to self-consciousness as well as self-awareness. Conrad shows the paradoxes without pointing to answers. Nostromo had lived for the moment; commitment to a future event filled his life with care, made him a "man." Obsessed with an "idea" one acts to give meaning to one's life, but without hope: its fulfillment involves its annihilation. The involvement in events of the other characters, too, shows history not as a Hegelian stream but as the combined interaction of individuals pursuing "ideas." —P.B.

166. Walton, James. **Conrad, Dickens, and the Detective Novel,** NCF, 23:4, Mar. 1969, 446-462. The greatest impact of Dickens, especially of **Bleak House**, on Conrad's **The Secret Agent** is seen in the means of impersonalizing and making public the inner tensions that inspired Conrad—in this case his dread of the city and, associated with it, the theme of vocation. Dickens showed anonymity and false self-definition by giving his urban careerists titles or occupational emblems for names. So does Conrad. Critical interviews loom large in Conrad, and absurd but intimidating officials are given Dickensian portrayals. Descents into London low-life are similarly managed in the company of detectives who are instrumental in social satire and plot intrigues; and the satisfaction and pride of the detectives in their vocations are similar and open to question by authors becoming disenchanted with servants of systems. —P.B.

167. Jacobs, Robert G. **Comrade Ossipon's Favorite Saint: Lombroso and Conrad,** NCF, 23:1, June 1968, 74-84. Conrad knew of Cesare Lombroso's investigations of the personality-types of criminals, revolutionaries, and men of genius, and in his characterization made use of details of physiognomy that Lombroso had found significant. Like Lombroso, he saw such people as extremes and confronted them with each other as opposites, though related in their imaginative capacities: many Conrad characters face problems of private illusion and social reality. Conrad may have been working out, in Lombrosian terms, personal anxiety about the possible relationship between mental capacity and epilepsy. —P.B.

168. Ryf, Robert S. **Joseph Conrad,** Mon/CEMW, No. 49, 1970, 3-46. To Conrad the nature of human experience was complex, and the works founded in this vision tend to be questioning, rather than answering. Hence, the common classification of Conrad as a nihilist misrepresents his tentativeness and complexity. Conrad's vision is also dramatic: man is surrounded by hostile forces in the universe and must create, and play well, an appropriate role in order to win victory over the forces of darkness. Conrad embodies fundamental issues powerfully visualized in scenes that force the reader to organize perceptions and draw conclusions. This scenic and indirect method takes several forms, such as the presentation of all data by a central narrator who is himself a character. Because Conrad's vision is closely related to the unusual experiences of his life, several themes—isolation, irrationality, illusion, and betrayal—recur with frequency, none, however, being presented without complexity and ambiguity. This is particularly noticeable in the novels of Conrad's artistic maturity, beginning with **The Nigger of the Narcissus** (1898). In the next few years of work, Conrad's method of

indirection yields increasingly fine results; with *Chance* (1913), an artistic decline begins, relieved only by *The Shadow-Line* (1917). In his best work Conrad forces the reader to invest his own time and effort; the vision is deliberately not fully articulated. The reader thus experiences a commitment to value and meaning that is the source, in the universe seen by Conrad, of value and meaning themselves. —W.H.H.

Lawrence Durrell

169. Unterecker, John. *Art as Intersecting Fields of Energy*, *SatR*, 52:24, June 14, 1969, 27-28, 38 (rev.-art., *Spirit of Place: Letters and Essays on Travel*, ed. Alan G. Thomas, Dutton, 1969). This Durrell work provides a basis for a general discussion of form in modern art. In the last 30 years we have seen the scientific and mechanical aesthetic of the late 19th and early 20th centuries abandoned in favor of a new aesthetic that sees a work of art as a passionate statement of life, "a life that permits author and audience to enter into fluctuating, elaborate communions." —M.L.H.

T. S. Eliot

170. Day, Robert Adams. *Joyce's Waste Land and Eliot's Unknown God*, *Mon/LM-Wi*, 4, 1971, 137-210. *The Waste Land* is indebted to *Ulysses* in a very complex and meaningful way. Eliot did not consciously borrow parts of *Ulysses*, but certain elements of Joyce's pattern are dramatized in scenes in the poem that parallel scenes in the novel. Certain figures and images that occur many times in *Ulysses* are concentrated in *The Waste Land*. Though unconscious, the borrowings are not haphazard and are largely governed by two of Joyce's figures, the mysterious dog and the man in the mackintosh. Whereas in Eliot these figures appear as the Dog and the hooded figure, in Joyce they are a dissociated metaphor for death and rebirth, appearing in association with references to the Bible, to burial, and to drowning. Additional significance is attached to animal figures, thunder, the number 11, and brown garments, all of which are blended into a metaphor of rebirth and redemption. It can be proven that Eliot knew the appropriate passages in *Ulysses*, that there are verbal similarities too great for chance, and that there is a clear parallelism of contexts. Eliot perceived a single meaning behind a diverse set of images in *Ulysses*. The equation of Dog with God and the hooded figure with Christ is clear in both works. Eliot condensed Joyce's intricately woven, jumbled, and distorted Christian symbolism into sharp, essential images.

—D.K.T.

171. DeMott, Benjamin. *Modeling a New Mind from a Brain-Breaking Vision*, *SatR*, 54:48, Nov. 27, 1971, 35-37, 61-62 (rev.-art., T. S. Eliot, *The Waste Land: A Facsimile and Transcript of the Original Drafts, Including the Annotations of Ezra Pound*, ed. Valerie Eliot, Harcourt, Brace Jovanovich, 1971; Robert Sencourt, *T. S. Eliot: A Memoir*, ed. Donald Adamson, Dodd, 1971). Eliot's *Waste Land* is of such significance that the 50-year-old poem still evokes valuable artistic commentary and enlightening criticism. This new edition by Eliot's widow reveals much about Pound's influence on the poem. Sencourt's work offers an intimate's perspective, especially on the latter years of Eliot's life, when he and Sencourt were friends and occasional companions. Both books help detail *The Waste Land* as a shockingly new vision, a new mind characterized by juxtaposition, association, and complication. Such a mind sees largeness of view as challenging rather than threatening. *The Waste Land* promises escape from cultural bonds, oversimplification, and emotional closure. The question still to be answered is where present and future generations will take Eliot's great opening vision.

—M.D.R.

E. M. Forster

172. Daleski, H. M. **Rhythmic and Symbolic Patterns in A PASSAGE TO INDIA**, ScriptaH, 17, 1966, 258-279. The symbolic pattern of this novel is the basis for its rhythmic pattern, a cyclic rise and fall to which human relations and the cosmos are subject. Actions involving the establishment, breakdown, and reestablishment of relationships occur in or near the mosque, the caves, and the temple, symbols of the rhythmic process, and it is implicit in the conclusion that the cycle will continue.
—A.W.P.

173. Alvarez, A. **E. M. Forster: From Snobbery to Love**, SatR, 54:42, Oct. 16, 1971, 39-40, 42-43 (rev.-art., Maurice, Norton, 1971; **Albergo Empedocle and Other Writings**, ed., George H. Thomson, Liveright, 1971.) Forster follows the pattern of artists whose best work is done early and who are largely silent afterward; all his major novels had been published by 1924. Though before his death in 1970 he had written biographies, non-fiction articles, and books of short stories, none of this work was the equal of the five novels for which he is famous. He was a great defender of liberalism and also a fine commentator on India; **Albergo Empedocle and Other Writings** contains some excellent pieces about India. Forster also practiced writing extensively; he prepared for writing **A Passage To India** by writing **Maurice**, which is concerned with homosexuality.
—M.D.R.

Robert Graves

174. Fuller, Roy. **A Voice Outside the Cliques and Politics of Literature**, SatR, 52:30, July 26, 1969, 21-22, 33 (rev.-art., **On Poetry: Collected Talks and Essays**, Doubleday, 1969). The six Clark Lectures on English poetry that Graves delivered at Cambridge in 1954 and the lectures he gave while he held the Chair of Poetry at Oxford from 1960 to 1965 make up the bulk of the present volume. For the most part they are critically disappointing, though they reveal Graves's always fresh and vigorous prose style. One of the more disturbing aspects of the lectures, however, is Graves's encouragement of the magical view of poetry among an undergraduate audience likely to ignore his insistence on craftsmanship.
—M.L.H.

175. Stade, George. **Robert Graves**, Mon/CEMW, No. 25, 1967, 1-48. Graves is by choice "a minor poet of major proportions" whose many works in biography, semiology, history, language, belles lettres, and poetry have made him an increasingly important figure in English literature from the Great War to the present. His critical theory is defined within three periods—the neurotic therapy of the 1920's and 30's, the discovery of the White Goddess in the 30's and 40's, and the period of reconciliation through priesthood in the 50's and 60's. Graves's sense of paradox and championing of underdogs and lost causes is consistent throughout his career. His many striking interpretations of historical events—the nature of Jesus, the character of the Emperor Claudius, etc., are stimulating, if strained, scholarship. His perspective of contraries in the human condition in both art and the history of ideas makes him a writer to his age.
—P.D.B.

Graham Greene

176. Alvarez, A. **In the Gloomy Country of Graham Greene's Heart**, SatR, 54:39, Sept. 25, 1971, 33-35, 49 (rev.-art., **A Sort of Life**, Schuster, 1971). Greene's autobiography barely acknowledges the idyllic quality of his Edwardian childhood, emphasizing instead a terse realism with Greene as the detached observer. He remembers the

morbid and macbre of his youth in school; after a variety of attempts at suicide, he was sent to a psychoanalyst, and later at Oxford continued to take risks that seem suicidal. After Oxford he drifted in and out of jobs and eventually became sub-editor of a newspaper. He began to write in earnest, and was partially successful, though **A Sort of Life** ends ten years before **The Power and the Glory**. Greene's tone is gloomy yet tough-minded and true; he has come to terms with his past. It seems that, having settled accounts with his own history, he sets himself free for his most productive and positive years. —M.D.R.

177. Cargas, Harry J. **Graham Greene: 100 Articles through 1965: An Annotated Checklist**, CathLW, 40:8, Apr. 1969, 488-490. [This bibliography lists articles alphabetically by author. Part I carries the list through "Henchcliffe, Arnold."] —E.J.C.

178. Cargas, Harry J. **Graham Greene: 100 Articles through 1965: An Annotated Checklist**, CathLW, 40:9, May-June 1969, 566-569. [Part II continues the alphabetical list of articles beginning with "Hoggart, Richard," through "Z." (For Part I see preceding abstract.) The list is important for its critical selection.] —E.J.C.

Christopher Isherwood

179. Catinella, Joseph. **KATHLEEN AND FRANK**, SatR, 55:4, Jan. 22, 1972, 66 (rev.-art., Simon & Schuster, 1971). This work examines the relationship between Isherwood's life and his art via a collection of his father's letters and his mother's diary entries. Isherwood utilizes a third person narrative form to write the biography of Kathleen and Frank, and flavors the story with a wealth of historical associations, anecdotal comments which reveal the complete humanity of his parents, and a style balancing humor and grace with his personal rebellion. He depicts his youthful rebellion against the background of his parents' lives and indicates how his own view of life developed into a measured way of seeing and appreciating reality. —M.D.R.

Ronald A. Knox

180. Matzek, Richard, and William Ready. **Ronald Arbuthnott Knox: 1888-1957**, CathLW, 38:5, Jan. 1967, 305-307. [The works of the theologian, poet, novelist, essayist, and great translator are detailed in this comprehensive bibliography. All of these items are in the collection of Sacred Heart University, Bridgeport, Connecticut. Part I is a chronological list of monographs and works published posthumously.] —E.J.C.

181. Matzek, Richard, and William Ready. **Ronald Arbuthnott Knox: 1888-1957**, CathLW, 38:7, Mar. 1967, 437-438. [Part II of this bibliography contains: a chronological list of periodical articles, including ones published posthumously; an alphabetical list (by title) of books referring to Knox; and an alphabetical list (by title) of articles referring to Knox (For Part I see preceding abstract).] —E.J.C.

D. H. Lawrence

182. Mortland, Donald E. **The Conclusion of SONS AND LOVERS: A Reconsideration**, SNovel, 3:3, Fall 1971, 305-315. If read in the context of the novel as a whole, the concluding paragraph completes the sense of Paul's drift toward death suggested in the last chapter, and in addition it explains the significance of such an ending. Despite critical controversy, it is both intelligible and apt. The irony of Paul's search for a future in the city, which is alien to him, shows that his psychoanalytical

problem with his mother has destroyed him, but this destruction is his only way of restoring his vitalism. Paul has lacked the easy communion with natural rhythms enjoyed by his unintellectual father. Only by dying can he wholly gain the vitalism which he has enjoyed fitfully with Miriam and Clara. —W.H.M.

183. Meyers, Jeffrey. "The Voice of Water": Lawrence's *THE VIRGIN AND THE GIPSY*, EM, 21, 1970, 199-207. As is usual in Lawrence, the healthy characters are those who heed "the voice of water"; for Yvette it means redemption from the arid conventionality of her family (except for her absent mother). The sudden flood suggests passion, and its hectic rise and gradual fall represent sexuality. —W.H.M.

184. Gatti, Hilary. *D. H. Lawrence and the Idea of Education*, EM, 21, 1970, 209-231. Lawrence was experimental as a schoolteacher, as the sensitive glimpses of him by his headmaster Philip T. Smith show. In his essay *The Education of the People* (1918) he advocated that education be completely divorced from its economic orientation and that the teacher stress facts but leave the pupil complete freedom to react to them individually. These theories help to explain Ursula's weaknesses and Birkin's strengths as a teacher in *The Rainbow* and *Women in Love*, which also generally reflect Lawrence's own experiences in his relations with pupils as individuals. —W.H.M.

Malcolm Muggeridge

185. Muggeridge, Malcolm. *Chronicles of Wasted Time*, Esquire, 77:2, Feb. 1972, 114-120, 122-123, 173. At first Russia in the 1930's seemed full of promise for mankind; gradually, however, disillusionment replaced optimism, and after a series of smuggled-out articles on famine within Russia produced his expulsion from that country, the journalist quit it gladly, feeling that he had thereby moved from slavery to freedom. [This is the third installment of Muggeridge's memoirs. See AES, 15:7, Mar. 1972, 2096 for listing of previous installments.] —J.S.P.

Harold Pinter

186. Hewes, Henry. *Odd Husband Out*, SatR, 54:49, Dec. 4, 1971, 20, 22. In two recent plays the husband is the odd man out. Pinter's *Old Times*, a collection of memories, juxtapositions, and coincidences, shows the frustration of Deeley as he attempts to enter into his wife's past, and the serene imperturbability of Kate and her friend Anna as they shut him out. Neil Simon's *The Prisoner of Second Avenue* portrays the Edisons' unceasingly painful, frustrating existence as city dwellers. Mel is "man against the city," odd man out between the city-for-man and man-in-the-city. Pinter's play is the more successful evocation of man's predicament. Simon's characters are too weakly everypeople, and while their predicament is comic, it is not sufficiently so to evoke liberating laughter. —M.D.R.

Bertrand Russell

187. Hampshire, Stuart. *The Education of Bertrand Russell*, NYRB, 8:7, Apr. 20, 1967, 3-4 (rev.-art., *The Autobiography of Bertrand Russell*, Atlantic, 1967). Russell's self-disclosure arouses the suspicion that such facile revelations cannot be wholly true or complete. The suspicion is confirmed in this work, which reveals Russell as pessimistic, melancholy, and inarticulate in describing intimate emotions and relationships. This is especially evident in his story of his first marriage, presented so abstractly that the actual experience escapes us. Russell sees his whole life in an intellectual and moral

perspective; as a past from which to draw lessons rather than as felt experience. Besides illuminating the other Russell, this first volume records the beginnings of his interests, demonstrating that succeeding volumes will recount activities so extensive as to have filled the lives of three ordinary men. —A.H.G.

George Bernard Shaw

188. Albert, Sidney P. **The Price of Salvation: Moral Economics in MAJOR BARBARA**, MD, 14:3, Dec. 1971, 307-323. In this play, economic considerations serve to dramatize disagreements about moral issues and to comment on their relevance to social progress. The dramatization of the financial concerns of a family in the first act is balanced against the economics of the Salvation Army as it equates money with religious goals. The conflicts over morality and human values stimulated by Under-shaft's cynicism lead to higher conceptions of religious activity. —T.A.S.

189. Wisenthal, J. L. **The Cosmology of MAN AND SUPERMAN**, MD, 14:3, Dec. 1971, 298-306. Rather than being an unrelated, detachable segment of Shaw's play, the Hell Scene is a philosophic microcosm of the play's religious implications; each character in the dialogue has a double in the comedy surrounding it. As representatives of the diabolic temperament, the Statue, Octavius, Mendoza, and Ramsden consider life an opportunity for physical and emotional gratification, free of suffering or responsibility. Jack Tanner and Don Juan, in contrast, maintain that human existence is only justifiable when man, eschewing the physical, aspires to intellectual heights and attempts to improve mankind. As representatives of the creative female principle, Dona Ana and Ann Whitefield dramatize the view that the function of man is to perpetuate himself and that emotional and intellectual pursuits are illusory. —T.A.S.

190. Weintraub, Stanley. **G.B.S. Borrows from Sarah Grand: THE HEAVENLY TWINS and YOU NEVER CAN TELL**, MD, 14:3, Dec. 1971, 288-297. In 1893 the ardent feminist Grand (Mrs. Frances Elizabeth McFall) published a long and melodramatic novel, *The Heavenly Twins*, which was repeatedly praised by Shaw. His play *You Never Can Tell* (1879) reflects his continuing interest, as it parallels several features of Grand's novel. Both works display disdain for the male double standard and the subjection of women, and include a mischievous pair of twins whose mother is an "emancipated" writer and an admirer of Shelley. —T.A.S.

191. Barnes, John. **GBS Teaching How and What to Think**, SatR, 52:25, June 21, 1969, 35-38, 64 (rev.-art., Louis Crompton, *Shaw the Dramatist*, U. of Nebraska, 1969). Crompton concentrates his attention on Shaw the teacher. Shaw admitted that the technical problems of writing stage plays were not difficult to overcome. For him, the important thing was not form but content. He used melodramatic elements to teach the nation how and what to think and feel. But closer examination of Shaw's plays, especially his *Caesar and Cleopatra*, shows that he knew how to use stage tricks to strengthen scenes where the thought was weak. We may find ourselves admiring Shaw the playwright rather than Shaw the thinker. —M.L.H.

192. Dawick, John D. **Stagecraft and Structure in Shaw's Disquisitory Drama**, MD, 14:3, Dec. 1971, 276-287. Contrary to William Archer's opinion (*The Old Drama and the New*, Heinemann, 1923), Shaw's discussion plays—*Getting Married*, *Misalliance*, and *Heartbreak House*—successfully dramatize conversation. The remarkable structure of these plays emerges when the stagecraft and sequences are synoptically and systematically examined. In *Getting Married*, a remarkable variety of entrances are used to

introduce characters representing divergent attitudes toward marriage, with a dramatic reconciliation at the end. In *Misalliance*, a series of seemingly unrelated speeches underscores the characters' predilection to inactivity and bored talk. In *Heartbreak House*, flurries of violent action used to symbolize social chaos are followed by sequences of lethargy to state the situation in England leading to World War I. —T.A.S.

193. Ganz, Arthur. *The Ascent to Heaven: A Shawian Pattern (Early Plays, 1894-1898)*, MD, 14:3, Dec. 1971, 253-263. In the first stage of his career as a dramatist, Shaw was torn between conscious Romantic optimism and deeper Romantic disillusion. He optimistically assumed that spectators could participate in the ethical crises, discoveries, and realizations he presented, then seek to improve their own lives from his examples. Nevertheless, the central figures also evinced a disillusionment described as an "ascent to heaven" accomplished through various sorts of voluntary, conscious withdrawals from life's activities at the end of the play. —T.A.S.

194. Hatcher, Joe B. *Shaw the Reviewer and James's GUY DOMVILLE*, MD, 14:3, Dec. 1971, 331-334. Irascible in his condemnation of what he considered inferior drama, Shaw nevertheless was a fair and accurate reviewer. Although in 1895 a London audience hissed James's play from the boards, Shaw defended it because it did not subscribe to the usual codes of sentimentality, romantic love and feverish passion, and because it was honest. Shaw did not like it primarily because it lacked color and force; it did not fit Shaw's precepts of sound theatrical fare. By according James's play merit, Shaw demonstrated his integrity as a literary critic. —T.A.S.

195. Nickson, Richard. *The Art of Shawian Political Drama*, MD, 14:3, Dec. 1971, 324-330. Contrary to the interpretations of critics, Shaw did not attack democracy or defend fascism in his plays. Rather, he favored an orderly change to a more adequate social system, and deplored the control of big business by capitalist management and blundering politicians. While he favored either democracy or communism, he realized that they could not exist in pure forms, and was not deceived by sham versions of them. He dramatized his concern for a social system by presenting its apparently irremediable ills obliquely in his plays—not, as has been charged—directly, as in his prefaces. —T.A.S.

196. Tyson, Brian F. *Shaw Among the Actors: Theatrical Additions to PLAYS UNPLEASANT*, MD, 14:3, Dec. 1971, 264-275. After several theatrical failures, in 1897 Shaw revised his first three plays with an eye toward his reading public. He deleted excess dialogue and substituted explicit, novelistic stage directions—which made his plays not only more interesting to readers but also "actorproof." The marked improvement in *Widowers' Houses*, *The Philanderer*, and *Mrs. Warren's Profession* stems primarily from his experience as a drama critic. Substituting effects and mechanics culled from his theatrical experiences, Shaw deleted the superfluous, the histrionic, and gauche in his earlier drafts of *Plays Unpleasant* to render them more subtle, mature dramas. —T.A.S.

197. Weiss, Auréliu. *G. B. Shaw and Stage Directions*, BJA, 8:1, Jan. 1968, 49-53. In the Preface to his *Plays: Pleasant and Unpleasant*, Shaw advocated the use of extensive stage directions and character descriptions to fully convey the playwright's intentions. Neither he nor his contemporaries adopted this practice, and while it has some validity for comedies of manners and problem plays, which focus on the mores of a

particular time and place, it would prove harmfully inhibitive if applied to dramas dealing with the "eternal passions" and so having universal implications. —J.P.B.

198. Rodriguez-Seda, Asela C. **Shaw in the Hispanic World: A Bibliography**, MD, 14:3, Dec. 1971, 335-339. [In order to correct oversights in earlier Shaw bibliographies, particularly those compiled by Earl Farley and Marvin Carlson (**George Bernard Shaw: A Selected Bibliography, 1945-1955, Part One: Books**, MD, 2:2, Sept. 1959, 188-202 [AES, 3:3, Mar. 1960, 559]; **Part Two: Periodicals**, MD, 2:3, Dec. 1959 [AES, 3:4, Apr. 1960, 819]) and the annual bibliographies in PMLA, the present bibliography offers general and specific Shaw criticism from Spain and Latin America, for the years 1903-1969.] —T.A.S.

Muriel Spark

199. Malkoff, Karl. **Muriel Spark**, Mon/CEMW, No. 36, 1968, 1-48. Spark's novels transcend their purely intellectual structure and in the attempt to investigate man's inner moral nature, create a strikingly imaginative portrayal of life, reality, and humanity. Spark's conversion to Roman Catholicism in 1954 has influenced her work, most noticeably in the numerous Catholic converts who populate her fiction, but to label her as a "Catholic novelist" distorts her accomplishment as a writer. In her epistemological novel **The Comforters** all the main characters are dominated by private obsessions that warp reality; thus she explores man's relationship to the external world. **Robinson** allegorically probes the nature of the inner self, its characters corresponding to Freudian divisions of the mind. In **The Ballad of Peckham Rye** the characters illustrate four types of morality (emotional, functional, puritanical, and traditional). **The Prime of Miss Jean Brodie** explores "the dark moral heart of man." The novel represents Spark's first fully developed use of time-shift techniques. In **The Mandelbaum Gate** the setting is a symbolic background for the dual states of mind that plague the main characters. Their rational, quiet outer selves dramatically conflict with their irrational, passionate inner selves. —L.L.D.

J. R. R. Tolkien

200. Hodgart, Matthew. **Kicking the Hobbit**, NYRB, 8:8, May 4, 1967, 10-11 (rev.-art., **The Lord of the Rings**, Houghton Mifflin 1967; **The Hobbit**, Ballantine, 1967; **The Tolkien Reader**, Ballantine, 1967). In establishing the terms on which his fiction is to be judged, Tolkien makes a case for the serious consideration of the fairy story by adults as well as children through the mutual appreciation of fantasy. Judged on this basis, Tolkien's works fail for the adult beyond the first reading. They are thrillers, in the tradition of John Buchan and Rider Haggard; and his strengths, his solid detail and sensitive description of landscape, are weakened by his unconvincing stock characters and simplistic conflicts of Good and Evil. Like the science fiction of C. S. Lewis, Tolkien's works treat us like children, with an authoritarian tone that may account for his popularity with today's young who secretly long for a traditional authority. —J.M.K.

H. G. Wells

201. Williamson, Jack. **H. G. Wells: The Man Who Discovered Tomorrow**, SatR, 55:1, Jan. 1, 1972, 12-15. Futurology is the systematic attempt to probe, examine and forecast the future. Older futurologists used theological prognostications or magical projections, but Wells was the first to see the human future as a whole and base his forecasting on the lessons of history. He contended that we know the past largely by induction and that the future is equally accessible. Wells's stories and novels docu-

ment his growth toward and refinement of futurology. Science fiction and fantasy have roots in Poe and Mary Shelley, but Wells defined the genres and developed methods and themes still in common use. He deliberately blurred the distinction between fantasy and science fiction by requiring the admission of the fantastic premise and moving on from there. Essentially he discovered the future through fiction and later clarified his insights and enunciated them in such essays as **Anticipations of the Reaction of Mechanical and Scientific Progress Upon Human Life and Thought** and **Discovery of the Future**. —M.D.R.

AMERICAN

I. PARTICULARISM AND REGIONALISM

Black Literature

202. Kazin, Alfred. **Brothers Crying Out for More Access to Life**, *SatR*, 54:40, Oct. 2, 1971, 33-35 (rev.-art.). Race is an exciting source of inspiration for a number of black writers, among whom are LeRoi Jones, James Baldwin, Richard Wright, and Ralph Ellison. Some black authors examine black self-awareness: Henry Van Dyke is essentially a novelist of individual awareness; Ann Petry's slow-paced short stories play out varieties of the black situation; young blacks in both short stories and drama portray the violence and raw edges of black existence; the Ghanaian Kofi Awoonor writes about the black experience in Africa. —M.D.R.

203. Klotman, Phyllis R. **An Approach to the Teaching of Black Literature**, *CEA*, 34:2, Jan. 1972, 12-15. [Klotman describes her experiences in teaching a Black Literature course at Indiana State. She includes a copy of her syllabus.] Enthusiasm for and knowledge of the subject matter are of prime importance for the teacher of black literature, and black students can make special contributions. When available, black instructors should teach black literature, but white instructors should not be afraid to venture into the field if they have a genuine interest. —B.J.M.

Cf.: Item 265.

Ethnic Literature

204. Hewes, Henry. **The Aints and the Am Nots**, *SatR*, 54:46, Nov. 13, 1971, 10, 11-12. Ethnic theater is either intra-ethnic, which is appreciated only by most members of the ethnic group with which the play is concerned, or inter-ethnic, which is intended for a wider audience. Because of the variousness of the responses the two types of theater produce, problems invariably arise. An example of intra-ethnic drama is Melvin Van Peebles's **Ain't Supposed to Die a Natural Death**, which is immediately appreciated as a sort of grim humor by its black audiences, but is wholly foreign to whites. Such uncompromising black drama must be preserved, even though it seems distant to whites and uncomfortably realistic for blacks. **Unlikely Heroes: Three Phillip Roth Stories** produces another response. In the three plays Roth examines the conflict between American establishment values and Jewish traditions. While these dramatic versions of stories from the **Good-by Columbus** collection may be disturbing to some intra-ethnic audiences, **Unlikely Heroes** is good theater and excellent entertainment for any audience. —M.D.R.

205. Simon, Myron. **Ethnic Writers and Mainstream Literature**, *CEA*, 34:2, Jan. 1972, 20-25. A problem in the teaching of ethnic literature is that some believe it should be included in a study of the "mainstream" of American literature, while others believe

it should be considered separately from what has traditionally been called American literature. The problem becomes less pressing if it is recognized that there is no "single homogenized mainstream" of American literature; rather, because of the residual plurality of American life, the most widely read and accepted American authors have always come from a variety of backgrounds. The unique features of the principal ethnic literatures should be studied, and the development of American literature should be reviewed in the light of such ethnic studies.

—B.J.M.

Jewish Literature

Cf.: Item 285.

Southern Literature

206. Bain, Robert. **A Note on James Blair and the Southern Plain Style**, *SoLiJ*, 4:1, Fall 1971, 68-73. In the early decades of the 18th century James Blair was advocating a plain, unadorned way of writing. That the plain style has persistently had its Southern practitioners is evident in the sketches of some of the Southwest humorists and in a great many of the New South writers.

—W.J.K.

207. Bridges, Katherine. **Some Representative Louisiana Writers**, *CathLW*, 40:6, Feb. 1969, 352-355. [The article includes bibliography and criticism for such writers as George Washington Cable, Truman Capote, Lillian Hellman, Arna Bontemps, and other, less well-known figures.]

—E.J.C.

Cf.: Item 272.

II. BIBLIOGRAPHY

Descriptive

208. Robbins, J. Albert (ed.). **American Literary Scholarship: An Annual/1969**, *Mon/AmlS*, No. 7, 1971, xiv, 1-385. [This volume is divided into two parts, the first half dealing with the year's published work on individual authors, the second with authors and periods. Part I includes chapters on Emerson, Thoreau, and Transcendentalism; Hawthorne; Melville; Whitman and Dickinson; Twain; James; Faulkner; and Hemingway. Part II has chapters on Literature to 1800; Nineteenth-Century Fiction; Poe and Nineteenth-Century Poetry; Fiction: 1900 to the 1930's; Fiction: The 1930's to the Present; Poetry: 1900 to the 1930's; Poetry: The 1930's to the Present; Drama; Folklore; and Themes, Topics, and Criticism. The individual chapters are subdivided; the subdivisions of a sample chapter are as follows: an introductory note; (i) Texts, Editions, Bibliographies; (ii) Criticism: Emerson; (iii) Criticism: Thoreau; (iv) Criticism: Other Transcendentalists; (v) Sources and Influences; (vi) Dissertations; (vii) Miscellaneous.

The introductory notes to the chapters summarize trends in critical interest. For instance, it is reported that the five most "popular" authors (as indicated by the number of critical studies of each) are all novelists: James, Hawthorne, Melville, Faulkner, and Hemingway. The favorite contemporary novelists are Mailer, O'Connor, and Bellow (interest continues in Nabokov, Warren, and Styron, and Malamud "registers a slight gain," but the "Salinger industry is bankrupt." Of particular note is the "widespread recognition" of Isaac Bashevis Singer and the "sudden interest" in Thomas Berger). Among early 20th-century poets, Pound attracts the most interest, followed by Frost and Robinson; among the more contemporary, Wallace Stevens "once again leads all the rest." Of the 19th-century poets, Poe "remains as attractive as ever," as do

Whitman and Dickinson. "Whitman scholars grow cosmic and philosophical; Dickinson scholars lean to explication and a close use of lexicon and concordance. Both are needed."

Although most of the book is concerned with American literature per se, a final chapter treats new trends in American literary criticism as well as trends within trends. For instance, there is a discussion of structuralism, whose proponents contend that "principles of order are not to be found in theology, ideology, or psychology, but in that repetition or 'structuration' which is most evident in language, for in language a series of discontinuous elements give rise to a continuity of sense." Further, there is the "Johns Hopkins school" of structuralism which wants to "relate literary criticism to all human activity and to achieve some sort of 'scientific' methodology." (Though this section concentrates largely on individual critics from various institutions, it is noted that "Johns Hopkins has distinguished itself for being on the forefront of innovative literary criticism.") There is an index to literary and historical figures referred to in the book as well as to authors of the scholarship surveyed therein.] —D.K.K.

V. SEVENTEENTH AND EIGHTEENTH CENTURIES

Ebenezer Cook

209. Arner, Robert D. **Ebenezer Cook's THE SOT-WEED FACTOR: The Structure of Satire**, *SoLiJ*, 4:1, Fall 1971, 33-47. We must cease to regard *The Sot-weed Factor* as merely an "animate record" of a "half-forgotten scene" or even a heightened description of historical actuality and consider instead Cook's use of the traditional devices of the writer of satire. Cook separates his personal voice from the dramatic voice of the speaker by satirizing the speaker throughout the poem. —W.J.K.

Samuel Davies

210. Dolmetsch, Carl R. **The Apostle as Southerner**, *SoLiJ*, 4:1, Fall 1971, 74-82 (rev.-art., George William Pilcher, **Samuel Davies: Apostle of Dissent in Colonial Virginia**, U. of Tennessee, 1971). Davies's enduring interest for us rests primarily upon his literary activities. From his published sermons and religious polemics it is clear that, in these genres at least, he was a stylist without peer in the pre-Revolutionary War South. His poems may be grouped into three categories: hymns and devotional and private or deeply personal poems. —W.J.K.

Jonathan Edwards

211. Prior, A. N. **Limited Indeterminism**, *RMeta*, 16:1, Sept. 1962, 55-61. When Edwards argued in *Freedom of the Will* that all volitions and events follow from various necessary causes, he made the false assumption that all events can be described by examining that point at which they begin to exist. Edwards's argument may apply to certain determined events, but there are other situations in which events occur less predictably. It would be more appropriate to describe these indeterminate situations by a "metaphysic of substances," which would accommodate the unique interaction between objects themselves rather than solely between events. However, since it is metaphysically sound to say that it is not the nature of the volition or uncaused event that explains its being, Edwards's original point can stand, after this qualification. —L.L.D.

212. Mothersill, Mary. **Professor Prior and Jonathan Edwards**, *RMeta*, 16:2, Dec. 1962, 366-373. Though Edwards's argument in *Freedom of the Will* may be rhetorically successful in attacking its opposition, one of its assumptions about metaphysics is

essentially weak. When Edwards contends that nothing, by its very non-existence, can be the cause of anything, he oversimplifies the problem. Prior's article [see preceding abstract] does qualify Edwards's position, but the professor's speculation about certain volitions and events outside the realm of determinism is arbitrary and makes unclear primary assumptions. —L.L.D.

213. Schneewind, J. B. **Comments on Prior's Paper**, *RMeta*, 16:2, Dec. 1962, 374-379. The only distinction between Edwards's argument in *Freedom of the Will* and Prior's article [see Item 211] is whether or not it is possible for a few kinds of events to be causeless. Prior supports this possibility, but his further assertion that volitions are regularly causeless is a self-refuting claim. Edwards's treatise accurately assumes that regularity precludes indeterminism and proves causation. Prior must clarify the meaning of his terms "capacity" and "disposition" if he wishes to argue that indeterminism can be limited. —L.L.D.

Cotton Mather

214. Holifield, E. Brooks. **The Renaissance of Sacramental Piety in Colonial New England**, *WMQ*, 29:1, Jan. 1972, 33-48. Mather's *A Companion for Communicants* (1690) was the first sacramental meditation printed in New England. As such it "portended a transition in the development of New England piety" and was the first of many such works. Sacramental meditations reflect the growth of "an evangelistic sacramental piety" designed to regenerate the fallen and a preoccupation with Christians who declined the sacrament for fear of being unworthy. This sacramental concern was reflected earlier in the century in Wigglesworth's diary; it formed the milieu in which Edward Taylor composed his meditations on the Lord's Supper; and it formed a practice with which Jonathan Edwards was later unhappy. —L.K.U.

Richard Mather

215. Burg, B. Richard. **A Letter of Richard Mather to a Cleric in Old England**, *WMQ*, 29:1, Jan. 1972, 81-98. Written two years after John Cotton's *The True Constitution of a Particular Visible Church* (1634) and three years before Mather's *Church-Government and Church-Covenant Discussed*, this letter (1636) is transitional. It is "the only comprehensive statement of faith to illuminate religion in the colony during these developmental years between 1634 and the closing of the Massachusetts Bay's first decade of settlement." [The letter is printed.] —L.K.U.

Thomas Walter

216. Dabiezies, Andre. **The First American FAUST (1720)**, *CLS*, 8:4, Dec. 1971, 303-309. Walter's *A Choice Dialogue Between John Faustus a Conjuror and Jack Tory His Friend* was a reply to a pamphlet by John Checkley (Jack Tory of *Dialogue*). Walter was really concerned with predestination and election, and Faust was used to provide literary sophistication. His sources were probably his grandfather, Increase Mather; his uncle, Cotton Mather; or the works of Voetius, the Dutch theologian. —E.N.J.

VI. NINETEENTH CENTURY, 1800-1870

Ralph Waldo Emerson

217. Bloom, Harold. **Emerson: The Glory and the Sorrows of American Romanticism**, *VQR*, 47:4, Aut. 1971, 546-563. "The Emersonian sublime is a holistic freedom in which the spirit transparent to itself knows its own splendor and knows all things."

Emerson offers us the rhapsode's impatient rushes, divine moments in which known truths take on an overwhelming immediacy. The perpetual quest, as he wrote in *Circles*, is a circumference widened by self-forgetfulness, surprise, loss of memory, and doing something without knowing how or why. The glory of the Emersonian daimonic is a beautiful self-confidence as to his own spiritual authority; the sorrows belong to Necessity. Emerson anchors upon a final step not quite taken. The power, as he presents it, is in him as in you; he tells how to open yourself to it, then lets you decide what to do with it. Emersonian Transcendentalism is not transcendence but the program of attaining transparency, the peculiarly American mode of the Romantic epiphany.
—R.E.W.

218. Yoder, R. A. *Toward the "Titmouse Dimension": The Development of Emerson's Poetic Style*, PMLA, 87:2, Mar. 1972, 255-270. Emerson's place in our poetic tradition is central, despite the elusive and variable style of his poetry. He was an avowed experimenter and the development of his style must be traced quite apart from his ideas. His poetry can be called meditative in aim and is based on a question-and-answer form dramatized as an encounter between the poet and Nature. There are three phases in his career: poems of 1834 modeled after Herbert and the art of neatness; the vision of wild, bardic freedom which led him to a looser form and to the techniques of AS poetry; and a wearing away of enthusiasm, spurred by his growing skepticism in the 40's. In the third and major phase the poetry becomes compressed in both form and consciousness. This style, more than his contribution to Whitman's bardism, is Emerson's legacy to modern American poetry.
—P.G.D.

Nathaniel Hawthorne

219. Fossum, Robert H. *The Summons of the Past: Hawthorne's ALICE DOANE'S APPEAL*, NCF, 23:3, Dec. 1968, 294-303. This work is an appeal to the historical imagination. The frame of the tale sets the past scene, and includes a confrontation with the past; it includes the actual in the trip to Gallows Hill with the two young listeners. The action and theme of the tale itself involve relationship to the past and acknowledgement of it. Doane fails to bury the past and its evil, and recognizes their indestructibility. The realization extends by analogy to the present community; the wizard shows the Doanes their heritage as Hawthorne shows his audience theirs: but the girls do not understand. When he goes on to resurrect the multitude on Gallows Hill, he does get home to them their involvement in past evil.
—P.B.

220. Canaday, Nicholas, Jr. *Community and Identity at Blithedale*, SAQ, 71:1, Win. 1972, 30-39. In *The Blithedale Romance*, the failure of the community to establish an identity for its members is expressed through the predominant motifs of veils, masks, and disguises. Overt disguise motifs include the Veiled Lady, and the Blithedale experiment itself as masquerade. More important are Hawthorne's characters, who mask themselves behind superficial labels of identity. Each has come to Blithedale for reasons other than the one he announces. Central to Hawthorne's purpose is Coverdale's inability to perceive the failure of this proposed mutuality.
—R.D.J.

221. Moss, Sidney P. *The Symbolism of the Italian Background in THE MARBLE FAUN*, NCF, 23:3, Dec. 1968, 332-336. The Italian background in this work was intended to be functional and symbolic, relating to the novel's theme of the fortunate fall. Hawthorne underscores the figurative with the literal, or vice-versa, in repetitive motifs. Etruria is seen as prelapsarian, Rome as postlapsarian, and modern Rome to

an uncertain extent as Christian. Three statues represent these three stages of Italy's development. Donatello comes from Etruria; the murder, self-hatred, and hopelessness link him with ancient Rome and postlapsarian guilt; and his idea of penance identifies him with the third period. But Hawthorne did not succeed in communicating clearly the significance of his symbolic design. —P.B.

222. Allison, Alexander W. *The Literary Contexts of MY KINSMAN, MAJOR MOLINEUX*, NCF, 23:3, Dec. 1968, 304-311. The numerous literary allusions in this work fall into either a classical or a Christian context, each proper to an aspect of the tale. Echoes from classical journeys to the underworld are mock-heroic devices: Robin has none of the qualities of Odysseus, Aeneas, or Heracles. Yet Boston may be seen as a Dantesque Hell with a similar hierarchy of sins. Biblical echoes are linked with the tarring and feathering of the Major, whom Robin betrays. Satire and seriousness hold tragedy and comedy in balance, style and literary echo providing the perspectives. —P.B.

223. Katz, Seymour. "Character," "Nature," and Allegory in *THE SCARLET LETTER*, NCF, 23:1, June 1968, 3-17. Neither Hawthorne's construction of his characters nor the characters themselves can be accurately interpreted as allegorical. He posited a nature and a character for each person, nature indicating the innate potential of the individual, and character the principles that control that potential. These concepts were for Hawthorne the bases not for allegory but for the construction of realistic characters, whose natures and choices control the development of *The Scarlet Letter*. Hawthorne's images of his characters are generalized, and have led readers to feel an abstractness about them; but they are not metaphors, or allegorically related to the characters, but are linked causally or expressively to the natures and characters of the persons. The narrator, too, has contributed to the feeling of allegory; but Hawthorne deliberately undermines the narrator's reliability. —P.B.

224. Larson, Charles R. *Hester Prynne and the Pill*, CEA, 34:2, Jan. 1972, 35-37. The Woman's Liberation student Clara LePage claims that if Hester Prynne were living today she would not suffer such humiliation, because of the availability of the pill. "She could have led the masses if she hadn't had all those horny men around her." According to her, Dimmesdale and Chillingworth died of syphilis, and the A stands for abortion. —B.J.M.

225. Levy, Leo B. *The Landscape Modes of THE SCARLET LETTER*, NCF, 23:4, Mar. 1969, 377-392. Hawthorne makes landscape take on the visible forms of emotional crises or states in his characters in descriptions like the paintings of the picturesque school. The picturesque offers images related to one another by aesthetic tradition, and through them Hawthorne can indicate a specific range of feelings. The picturesque also served to bridge the imaginative gap between his own time and Puritan New England. In picturesque descriptions Hawthorne indicated attitudes toward the sublime; the rhetoric of landscape helps to convey the movement of the main characters toward compliance to the religious sublime. —P.B.

226. Stoehr, Taylor. *YOUNG GOODMAN BROWN and Hawthorne's Theory of Mimesis*, NCF, 23:4, Mar. 1969, 393-412. In contrast to short-story writers, tellers of tales organize fictions around single and striking figures of speech. The sense they make of the world frames itself in fantasy; they relate their dreams to reality through special uses of language. *Young Goodman Brown* may be said to be about the rela-

tions of fiction and reality, a sketch for a theory of mimesis. Brown's dream—if it was a dream—is difficult to distinguish from reality: he accepts it as real. If it was real, he cannot be blamed for his loss of faith; if a dream, he chose it. Hawthorne seems to leave the question open. The emblematic technique is less allegorical than hypothetical: an "as if" reality is created for the character as for the author. The reality depends on the character's faith. Similarly artists may be responsible for calling into being imagined sins. Hawthorne's art imitates not nature, but the supernatural through natural emblems. However, he issues warnings not to take the "creative imitations" for reality: they are supposed truths, and taking the symbolic burden of an emblem literally can be destructive of faith.

—P.B.

Herman Melville

227. Fite, Olive L. **Billy Budd, Claggart, and Schopenhauer**, NCF, 23:3, Dec. 1968, 336-343. Melville read Schopenhauer when he was composing **Billy Budd**. Billy's behavior before his hanging has been linked with Schopenhauer's views, and the conception of Billy and Claggart as allegorical opposites may also be related to passages that Melville had marked in his volumes of **The World as Will and Idea**. Billy's behavior and final attitude mark him out as a "beautiful soul," while Claggart fits Schopenhauer's account of the evil man.

—P.B.

228. McWilliams, John P., Jr. **DRUM TAPS and BATTLE-PIECES: The Blossom of War**, AQ, 23:2, May 1971, 181-201. Although they deal with the Civil War, these works are radically different in historical fact, time, source, order, symbols, poetic forms, and narrative personae. In **Battle-Pieces** Melville presents the war through Miltonic and biblical allusion as a grand reenactment of the Fortunate Fall, as an Aristotelian tragedy whose cathartic outcome is a more humane wisdom, reconciliation, and eventual social progress. But Melville's verses contain contradictory impulses, so that disillusioned views of the war and its results conflict with his general scheme, ultimately qualifying, if not negating, his design. In **Drum Taps** Whitman ignores or assimilates the discordant realities of war, and by having his persona progress through three visions of war, he manages to dramatize the kind of reconciliation which Melville's sterner version could not altogether uphold.

—P.L.K.

229. Aspiz, Harold. **Phrenologizing the Whale**, NCF, 23:1, June 1968, 18-27. In Chapters 79 and 80 of **Moby-Dick**, Ishmael tries in vain to understand the whale by means of the pseudo-sciences physiognomy and phrenology, humorously treated by Melville elsewhere. These chapters provide indications of the serious artistic purpose behind Ishmael's ironic proposals. The only positive conclusion to be drawn from the examination concerns the whale's animal power, presumably its "Arrativeness." The affirmation of animality is linked with contemporary laments over physical deterioration and a society which denied the virtues of muscle and maleness; the denial of the other qualities thought to go with a head like the whale's is a rejection of contemporary emblems of hope and betterment. As the pseudo-sciences cloak real life, so Ahab fights raw life in the form of the whale.

—P.B.

230. Ruland, Richard. **Melville and the Fortunate Fall: Typee as Eden**, NCF, 23:3, Dec. 1968, 312-323. It is possible to read the journey of Tommo and Toby as Tommo does, as an escape to Paradise. It was published by Murray as a true travel story. But it is artful fiction, and Melville indicates that for Tommo with his experience Typee cannot be Paradise: the innocence he finds there is innocence in the world. He does not see that the Typees have nothing to live for, or that they are insulated from experi-

ence or complexity. In the climax of the narrative, he nearly succumbs to the Typee world; but clearly it is an impossible place to live in and remain a man. —P.B.

Edgar Allan Poe

231. Gerber, Gerald E. **Poe's Odd Angel**, NCF, 23:1, June 1968, 88-93. In **The Angel of the Odd** Poe burlesques the ideal of perfectibility and the reformers intent on improving mankind, the gullibility and the fraudulence surrounding Utopian excesses like temperance movements and water cures. —P.B.

232. Vanderbilt, Kermit. **Art and Nature in THE MASQUE OF THE RED DEATH**, NCF, 22:4, Mar. 1968, 379-389. This work can best be understood in the light of Poe's aesthetic ideas in 1842. Prince Prospero matches Poe's description of the artist-hero: a man of taste attempting to transform reality into a vision of immortal beauty, in his suite of rooms, in his masque. Parallels with Shakespeare's **Temp.** reinforce the interpretation; the aesthetic ideas were further developed in **The Landscape Garden** (1842) and expanded in **The Domain of Arnheim**. Prospero's failure and Ellison's triumph reflect Poe's efforts to reconcile beauty and utility, imagination and reason. —P.B.

Henry David Thoreau

233. Roos, Morton L. **Thoreau and Maller: The Mission of the Rooster**, WHR, 25:1, Win. 1971, 47-56. Maller shares with Thoreau an emphasis on the immediate present and the self, the effort to write protean prose, the intention to awaken the consciousness of readers, the endeavor to destroy routines, contempt for the lot of most people, the tone of discovery, the desire to renovate society through revolution in the individual consciousness, insistence on literary egocentricity, and emphasis on the tonic sentence rather than the paragraph or larger unit (the prophetic style). Though Thoreau and Maller are not therapists, in some respects their aim is like that of the current Esalen Institute (Big Sur, Ca.): awakening people to an alert consciousness of the moment, a fuller use of the senses and intuitive powers. Also, in both Thoreau and Maller the voice is "extravagant, rambunctious, and exuberant." They are fond of balance within sentences, not to reflect restraint but to juxtapose tensions, a balance of opposites or incompatibles, reflecting the duality between the awakened self and the reflective recorder. —H.E.S.

234. Harding, Walter. **The Thoreau Collectors' Guide to Book Prices**, TSBklt, No. 26, Dec. 1971, 1-12. [The issue consists of a list of books by and about Thoreau complete with prices to assist book collectors in determining the value of their holdings.] —L.K.U.

Walt Whitman

Cf.: Item 228.

VII. NINETEENTH CENTURY, 1870-1900

Henry Adams

235. Schmitz, Neil. **The Difficult Art of American Political Fiction: Henry Adams' DEMOCRACY as Tragical Satire**, WHR, 25:2, Sp. 1971, 147-162. Adams scorned the vulgarity of Jacksonian politics and affirmed its tragic import. One reason the American political novel had such little success in the 19th century (Adams's being the best) is that American writers expected an unrealistic purity and excellence in politics and were disillusioned when they discovered corruption. The result is that much

19th-century political fiction expresses moral revulsion and political despair, sometimes reflected in caricature or low comedy, as in Cooper's *Home as Found*, Twain's *The Gilded Age*, and fiction by John W. De Forest, John Hay, Rufus E. Shapley, F. Marion Crawford, and Gertrude Atherton. The prime antagonist in 19th-century American political fiction was the Jacksonian demagogue, analogous to Faulkner's later Flem Snopes. Ironically, in American political fiction the enemy is the self-reliant, self-possessed individualist, not entrenched hierarchy (as in British political fiction). Adams seems to have come to the conclusion that America is much like other imperial powers struggling to establish its domain. —H.E.S.

Stephen Crane

236. McDermott, John J. *Symbolism and Psychological Realism in THE RED BADGE OF COURAGE*, NCF, 23:3, Dec. 1968, 324-331. Opening incidents and thematic symbols help Crane overcome the technical difficulty of dramatizing complex mental development in a largely inarticulate hero. Henry's flight is prepared for by early incidents that undermine standard notions of courage. The psychic wound, the letters of guilt he feels branded him, are his real red badge, very similar to Hawthorne's scarlet letter. Later a real head wound plays a part in Henry's development. The one drives him toward courage, the other undermines synthetic heroism; finally he achieves true courage, though only partial insight. —P.B.

237. Katz, Joseph. *Stephen Crane, "Samuel Carlton," and a Recovered Letter*, NCF, 23:2, Sept. 1968, 220-225. Crane's movements before his attempt to reach Cuba from Florida in 1896, and the dating of letters from him, have been a puzzle, but can be accounted for with the help of the full text of a letter [given in the note] from Crane to his brother William. —P.B.

William Dean Howells

238. Goldfarb, Clare R. *William Dean Howells: An American Reaction to Tolstoy*, CLS, 8:4, Dec. 1971, 317-337. Howells's public campaign on behalf of Tolstoy was carried on in his *Editor's Study* column (*Harper's*, 1885-1891), in which Tolstoy was portrayed as a shining example of realistic art and a perfect social critic. From 1893-1895 he urged Tolstoy and social cooperation on the American public. In 1896-1903 he acknowledged his debts to Tolstoy's philosophy for the idea of voluntary brotherhood and to Tolstoy's art for the definition of the novel. All aspects of Tolstoy's greatness continued to interest Howells from 1907 on, even though he vacillated about the influence of Tolstoy on him. Howells presented the complete Tolstoy, and the complete Howells can only be known through comparative studies of his fiction with Tolstoy's. —E.N.J.

Henry James

239. Hall, William F. *James's Conception of Society in THE AWKWARD AGE*, NCF, 23:1, June 1968, 28-48. This work occupies a key place in James's development: his ambivalent attitude toward society and moral questions is first expressed here. The book gives an accurate picture of a particular society at a particular time, marked by leisure, an aimless pursuit of pleasure, and preoccupation with wealth. James draws a clear limiting circle around it and shows its decline and collapse, as well as the emergence of a new society with a new and admirable code. The dilemma of those in society who see what is wrong is that change means abandonment of old forms and conventions, which leads to uncertainty or moral confusion. Caught in this dilemma

is Mrs. Brook; the book can be seen as her tragedy, but it also implies that she will survive in a society with new values and new forms. The instinctive behavior of individuals is reconciled with the deep human need for the social institutions. —P.B.

240. Perloff, Marjorie. *Cinderella Becomes the Wicked Stepmother: THE PORTRAIT OF A LADY as Ironic Fairy*, NCF, 23:4, Mar. 1969, 413-433. As a stepmother, Isabel makes the same mistakes as when choosing Osmond as her husband: freedom "to follow out a good feeling" is really freedom to subjugate and control. She is not a tragic figure who attains insight, but an egotist, a manipulator, who is out of touch with reality and mistakes her stance for independence. When Osmond proves intractable, she replaces him with Pansy, whose marriage she tries to arrange on the same lines as her own. But Pansy depends entirely on her father, and Isabel contributes to Rosier's downfall. She never learns the futility of trying to make Pansy marry "for love," nor does she ever feel blame for her illusions of freedom and power. —P.B.

241. Delbaere-Garant, Jeanne. *Henry James's Divergences from his Russian Model in THE PRINCESS CASAMASSIMA*, RLV, 37:5, 1971, 535-544. Though James borrowed a great deal from Turgenev's *Virgin Soil*, differences are significant. The plot is less concise and less symmetrical, and he complicates its meaning. Two of the women have been elevated almost to allegorical stature. Millicent Henning is the "muse of cockneyism," the Princess Casamassima a kind of goddess. Lady Aurora, the third female character, has less personality than her Russian model and represents the cause of the people. The hero is not always at the center, nor is he torn from beginning to end by the duality of his nature; he evolves from a simple to a complex human being. Unlike Turgenev, James had no access to the revolution; thus the book is mostly about "things not seen or seen in the negative." This inverted perspective gives it unity of tone. —L.I.H.W.

242. Aswell, E. Duncan. *Reflections of a Governess: Image and Distortion in THE TURN OF THE SCREW*, NCF, 23:1, June 1968, 49-63. The relationship between the governess and the ghosts changes as she gradually grows less certain of the reality of her experience. Her manner of reporting Quint's first appearance shows how her own mind has shaped the incident. Later she takes up the ghost's role in relation to Mrs. Grose, initiating her into her own vision of evil—as she does later with Miles and Flora. The ghosts appear to the governess three times when she is aware of corruption threatening the children and of her power to preserve them. Three later apparitions make her conscious of their relationship to herself, but she dispels the notion that they are mirror images of herself, and comes to see her own duty more clearly than ever: she must play devil and tempt Miles, so as to make him acknowledge evil and so redeem him. Her incapacity to distinguish growth from corruption makes her the agent of the very evil she dedicates herself to combating: she fails to confront herself. —P.B.

Cf.: Item 194.

William James

243. Strout, Cushing. *The Pluralistic Identity of William James: A Psycho-historical Reading of THE VARIETIES OF RELIGIOUS EXPERIENCE*, AQ, 23:2, May 1971, 135-152. This work is a kind of case history of James's own identity crisis. It reveals that his identity is pluralistic, combining the varied roles of psychological therapist, morbid patient, agnostic scientist, old-time theologian, reformer, and metaphysician. The essence of James is the effort to do justice to all of these selves. Although he

became a philosophic pluralist in rebellion against his father, he continued many of his father's ideas. James's analysis of religious experience stops short of the full exploration of the unconscious Freud was to make, partly because of his interest in the kind of religious discourse characteristic of his father, but *Varieties* marks an important step forward for James in other areas. And while Freud himself remained bound by 19th-century mechanism, James broke with it, so that his work looks finally beyond Freud to modern ego psychology. —P.L.K.

Mark Twain

244. Graves, Wallace. *Mark Twain's "Burning Shame,"* NCF, 23:1, June 1968, 93-98. The Duke and Dauphin's performance of "The Royal Nonesuch" as modestly described by Huck Finn was originally intended by Twain as a rendition of an obscene story entitled *The Burning Shame* that he had heard in Jim Gillis's cabin in 1865. —P.B.

245. Fetterley, Judith. *The Sanctioned Rebel*, SNovel, 3:3, Fall 1971, 293-304. In keeping with the tradition of Bad Boy literature, Tom Sawyer is a rebel necessary to the survival of community life and promising to grow up to be a respected citizen. At church and at school he is continually fighting boredom, which is the great threat to happiness for adults as well as children. More seriously, he also exposes the hypocrisy of adult moral dogmas and emotional indulgences, but by ultimately committing himself to the conventional decencies he forestalls a fundamental attack on the values of his society. It is this tension which puts Tom at the center of the story in *The Adventures of Tom Sawyer* and gives the book a pattern. —W.H.M.

246. Pettit, Arthur G. *Mark Twain, The Blood-Feud, and the South*, SoLiJ, 4:1, Fall 1971, 20-32. In the sense that his image of the South wound up as "the mirror image of aversion and attraction, of affection and disgust, nightmare and nostalgia, love and hate" Twain, no matter how savagely he attacked "bloodfeuding and the code duello," remained essentially a Southerner to the end. —W.J.K.

General

247. Moers, Ellen. *Shook-up Generation*, NYRB, 8:9, May 18, 1967, 26-29 (rev.-art., Jay Martin, *Harvests of Change: American Literature 1865-1914*, Prentice-Hall, 1967; Donald Pizer, *Realism and Naturalism in Nineteenth Century American Literature*, Southern Illinois U., 1966; Larzer Ziff, *The American 1890's: Life and Times of a Lost Generation*, Viking, 1966). In this era of "pure" literary criticism, these three works of literary history are especially valuable. They concern American literature between 1850 and 1920, decades of massive social upheaval. The 1890's in particular serve as a focal point for the rapid changes that created modern America; Martin, Pizer, and Ziff demonstrate how the reaction to poverty, progress and plutocracy shaped the literature of the age. The depression of 1894, which created and revealed nationwide poverty, shocked writers into a search for scientific solutions eventually labeled realism and naturalism. Most important, the 90's established the theme of urbanism and created a new breed of literary men to meet the new concerns and language of modernity. —A.H.G.

VIII. TWENTIETH CENTURY

James Agee

248. Chesnick, Eugene. *The Plot Against Fiction: Let Us Now Praise Famous Men*, SoLiJ, 4:1, Fall 1971, 48-67. To dare fictional characterization, to modify a living

person for the sake of one's story, or to create a new person from bits and pieces of many people, is to violate the uniqueness of a human being. Agee hopes to establish a sense of his own identity and at the same time reach out to identify with others. Such identification is not appropriate for the purposes of fiction. —W.J.K.

Robert Anderson

249. Hewes, Henry. **A Husband's Undoing**, *SatR*, 54:42, Oct. 16, 1971, 35. In two new plays, *Solitaire* and *Double Solitaire*, Anderson deals with the problems of married life. The first is a confrontation of a future society's invitation to self-destruction with the protagonist's desire to return even to his unhappy and unfulfilling marriage—any sort of marriage is a welcome alternative to destruction. In *Double Solitaire*, however, marriage not only is not a viable alternative, it is an uncomfortable bind for those who accept deficiency in their mates, a temporary expedient for those who are afraid of its permanent consequences, and an uneasy truce with unhappiness for most. —M.D.R.

Irving Babbitt

Cf.: Item 99.

Edgar Rice Burroughs

250. Farmer, Philip José. **Tarzan Lives**, *Esquire*, 77:4, Apr. 1972, 127-131, 195. Interviewed in Gabon, West Africa, John Clayton, eighth Duke of Greystoke, corroborated some of the details of his life as set down in the Tarzan books and repudiated others as the author's romancing. Then 82, with the appearance of a 35-year-old man, Clayton was preparing to disappear and live incognito with his wife, Jane, in various countries. Burroughs, Doyle, and Shaw have written about Clayton's family, using various aliases for his relatives. [Mr. Farmer's biography *Tarzan Alive* is to be published in Apr. 1972. The present article contains a family portrait of Mr. Clayton (Tarzan) and a genealogical chart.] —J.S.P.

Erskine Caldwell

251. Sale, Richard B. **An Interview in Florida with Erskine Caldwell**, *SNovel*, 3:3, Fall 1971, 316-331. Caldwell believes that religion as entertainment is as vital a force as ever in American life, but more sophisticated than it used to be. Although not a conscious humorist, he feels that life is a balance of tragedy with humor. His writing is based on experience, but he has not planned his books at all. He has revised them carefully, and as a result he has not encountered any serious difficulty with editors about his refusal to change the substance of his books. He was stimulated to write fiction by stories in little magazines, but he never wrote under the influence of anyone. He thinks content is more important than style, and he objects to imitations of dialect as false to the rhythms of speech. —W.H.M.

Walter Van Tilburg Clark

252. Milton, John R. **Literary or Not**, *SDR*, 9:4, Win. 1971-72, 3-5. [This is a biographical tribute to two Western novelists: Harvey Fergusson (1890-1971) and Walter Van Tilburg Clark (1909-1971).] —P.M.P.

Hart Crane

253. Untermeyer, Louis. **Poet Stranded on a Bridge**, *SatR*, 52:29, July 19, 1969, 27-29, 39 (rev.-art., John Unterecker, *Voyager: A Life of Hart Crane*, Farrar, 1969). Although

Unterecker in his very complete biography denies that Crane nourished a death-wish, throughout his manic-depressive life the alternately exuberant and morose young poet contemplated suicide. But in spite of his miserable upbringing and steady disintegration, he possessed the sensibility "of a doggedly affirmative and romantic spirit in a negative and unromantic time."
—M.L.H.

E. E. Cummings

254. Untermeyer, Louis. **Quirky Communications from an Exuberant Unhero**, *SatR*, 52:27, July 5, 1969, 25-26 (rev.-art., **The Selected Letters of E. E. Cummings**, ed. F. W. Dupee and George Stade, Harcourt, Brace & World, 1969). Cummings's letters show that he was a prolific correspondent who tended to be more quick-witted and candid than profound. The letters to his family are uniformly without distinction, but those to his friends are rewarding. The collection reveals the "coddled affectations" as well as the humor and freshness that were a part of his personality.
—M.L.H.

John Dos Passos

255. Kazin, Alfred. **John Dos Passos: Inventor in Isolation**, *SatR*, 52:11, Mar. 15, 1969, 16-19, 44-45. [This article is from Kazin's introduction to a new edition of **U.S.A.** to be published by New American Library.] It is a mistake to dismiss Dos Passos as merely a "left-wing" novelist of the 30's. He was never a Marxist, and in all periods he followed his own obstinately independent course. In his trilogy on the period of American history just before, during, and after World War I, the subject is democracy, and Dos Passos re-creates the feeling of the time from the rhythms and catchwords of popular speech. But the concatenation of fictional and historical characters reveals the common man as victim rather than hero. It is the intellectual, the poet, who holds the hope for democracy's survival.
—M.L.H.

W. E. B. DuBois

256. Brodwin, Stanley. **The Vell Transcended: Form and Meaning in W. E. B. DuBois' THE SOULS OF BLACK FOLK**, *JBlackS*, 2:3, Mar. 1972, 303-321. This collection of poetic essays (1903) must be studied as a literary phenomenon in order for its true meaning to emerge. The 14 essays are in the form of a neo-Hegelian dialectic which enables DuBois to transcend the evil of color. He shows how he has bridged his blackness (thesis) and his Americanness (antithesis) by learning, teaching, and confronting his own duality, thus arriving at synthesis. By using thematic imagery deriving from war, the Bible, Greek mythology, and nature, DuBois creates an "Esthetic commonality" between himself and his white reader. The chapter "Of the Coming of John" reveals DuBois at the height of his artistic powers. The work concludes with a study of Negro spirituals. Their profound and direct emotionalism softens DuBois's own more sophisticated approach.
—B.J.M.

Bob Dylan

257. Kermode, Frank [a], and Stephen Spender [b]. **Bob Dylan: The Metaphor at the End of the Funnel**, *Esquire*, 77:5, May 1972, 109-118, 188. [a] Dylan's poems stand up well. In his career of about ten years one can clearly perceive three periods: (1) protest; (2) "a more complex notion of the truth," c. 1964-1965, with the realization of collective guilt and the impossibility of absolute freedom; (3) "musical experiment and pastiche or reexploration of old styles" and his earlier approaches. Offering mystery, inviting his audiences to join him in performing and interpreting, he practices "a very modern art," though one with a long past. [b] The appearance of the ballad

in times of social change helps explain the phenomenon of Dylan, whose ballads appeal mainly to the young, with a longer future before them; but since ballads don't have to be poetry, judging them as such is difficult. His best work, e.g. *Blowin' in the Wind*, comes out of concern for real social problems; too many of his songs, though, seem to come from the entertainment industry. —J.S.P.

William Faulkner

258. Putzel, Max. *What is Gothic about ABSALOM, ABSALOM!* SoLiJ, 4:1, Fall 1971, 3-19. Faulkner sees Southern chivalry as a belated but genuine survival of medieval values and faith. Miss Rosa's idea of Sutpen as "demonic knight and satanic upstart" is Gothic, and both the emblematic horseman and the recurrence of allusions to ancient French style and manner link the legend to the medieval past. —W.J.K.

259. McDonald, Walter R. *Faulkner's THE BEAR: Part IV*, CEA, 34:2, Jan. 1972, 31-32. The story within a story in Part IV emphasizes the folly of ownership. The only legacy Isaac McCaslin thinks he can rightly claim is a burlap bag supposedly containing a silver cup and some gold pieces. Instead, the bag contains only a tin cup and a few coppers, showing that this legacy is no more valuable than the cursed plantation that Isaac has rejected. —B.J.M.

260. Campbell, Jeff H. *Polarity and Paradox: Faulkner's LIGHT IN AUGUST*, CEA, 34:2, Jan. 1972, 26-31. The polarities of this work are unified by a paradox. Lena Grove lives in the world of nature, whereas Joe Christmas lives in the world of sin and guilt. Through his involvement with both characters, Hightower learns to accept the necessity of existing in both worlds. By surrendering his claims to be free from guilt, he receives forgiveness and is able to live in the Now, no longer shouldering the burden of the past. —B.J.M.

Harvey Fergusson

Cf.: Item 252.

Leslie A. Fiedler

261. Larson, Charles R. *The Good Bad Boy and Guru of American Letters*, SatR, 54:52, Dec. 25, 1971, 27-28, 35 (rev.-art., *The Collected Essays of Leslie Fiedler*, 2 vols., Stein and Day, 1971). Fiedler is perhaps more commonly read by American literature students than the books he criticizes. He is, indeed, part of American critical writing and hence a sort of "living myth." The publication, or republication in many cases, of his essays, if it does not enhance, at least extends his reputation to a larger audience. The first volume is a combination of *An End to Innocence* and *No! in Thunder*; the second is a selection of essays written during the past 20 years. The collection reflects the unevenness of Fiedler's criticism. In spite of exceedingly poor editing and lazy publishing, Fiedler's intent to be a sort of corrective, a counterbalance, to literary theories of some of his contemporaries is clearest in Volume Two. —M.D.R.

Ernest Hemingway

262. Amiran, Minda Rae. *Hemingway as Lyric Novelist*, ScriptaH, 17, 1966, 292-300. Hemingway's excellence is not in narrative or in character portrayal, but as a lyricist who aims at emotional impressions by emphasizing rhythm, sound, and imagery. In his most complex novel, *The Sun Also Rises*, the structure, which is a pattern of interlocking circles, and the style reflect lyric aims and methods. —A.W.P.

263. Brian, Denis. **The Importance of Knowing Ernest**, *Esquire*, 77:2, Feb. 1972, 98-101, 164-166, 168-170. [Two decades after the appearance in *The New Yorker* (May 13, 1950) of Lillian Ross's controversial profile of Hemingway, an interviewer talked with her and other literary figures for a reappraisal of the man as part of a forthcoming book, *Murderers and Other Friendly People*. In this interview-series, Miss Ross, Malcolm Cowley, George Plimpton, A. E. Hotchner, Carlos Baker, William Seward, and John and Mary Hemingway (Ernest's eldest son and last wife) reveal that today opinion is still divided on Hemingway's merits and true self. Much of the discussion involved the accuracy of both Ross's profile and the books on Hemingway by Hotchner and Baker.] —J.S.P.

264. Hicks, Granville. **Hemingway: The Complexities That Animated the Man**, *SatR*, 52:16, Apr. 19, 1969, 31-33, 43 (rev.-art., Carlos Baker, *Ernest Hemingway: A Life Story*, Scribner's, 1969). Although Hemingway deplored publicity, he led a very public life, and it was inevitable that a legend would grow. Baker's treatment is valuable because it separates truth from legend and shows how fascinating Hemingway was as a man. Baker does not ignore Hemingway's bad traits, but he shows the other more admirable sides of his character as well. One of the disappointments of the book, however, is that Baker declines to pursue certain patterns that seem to emerge from the facts of Hemingway's life, such as his fascination with death and killing. —M.L.H.

Le Roi Jones

265. Turner, Darwin T. **Afro-American Authors: A Full House**, *CEA*, 34:2, Jan. 1972, 15-19 (rev.-art., *Five Black Writers: Essays on Wright, Ellison, Baldwin, Hughes, and Le Roi Jones*, ed. William Gibson, N.Y.U., 1970). On the whole, this anthology of critical essays is a valuable work for general readers, though the choice of essays about Jones is poor. Stephen Schneck and Don Costello criticize Jones not as an artist but as a person, and Larry Neal deals chiefly with the militant qualities of Jones's plays. Though his plays have weaknesses, they will be better understood if their two major purposes are pointed out. In them Jones is working out a personal problem of moving from identification with the white European culture to identification with a black culture and developing a black-oriented morality play in order to express revolutionary ideas. —B.J.M.

Ring Lardner

266. Lardner, Ring, Jr. **Ring Lardner & Sons**, *Esquire*, 77:3, Mar. 1972, 98-103, 169, 170, 172, 175, 178, 180. For at least ten years, literary critics and scholars lingered in recognizing Lardner's literary talent, until popular admiration for him forced their reappraisal. Even then it was done uneasily, for his appeal was to the non-intellectual; he sought to produce laughter rather than thought, and his work was written in an unprecedented non-literary style. Though a humorist, Lardner was also a craftsman, writing in "four main . . . prose styles," colloquial in idiom, and "equally fastidious about non-colloquial English." He knew how good he was but never boasted of his talent; he satirized those "who took themselves too seriously in public." Despite a reputation for taciturnity, his four sons, like him, could be voluble when occasion demanded, and they share a literary talent that seems to run in the family. Despite physical isolation (intensified after Lardner discovered he had TB) his was a close-knit family. —J.S.P.

Robert Lowell

267. Cargill, Oscar. **On Repositioning Robert Lowell**, CEA, 34:2, Jan. 1972, 38-39 (rev.-art., **Robert Lowell: A Portrait of the Artist in His Time**, ed. Michael London and Peter Boyers, David Lewis, 1970; Philip Cooper, **The Autobiographical Myth of Robert Lowell**, U. of North Carolina, 1970; R. K. Meiners, **Everything to be Endured: An Essay on Robert Lowell and Modern Poetry**, U. of Missouri, 1970). Since **Imitations** appeared in 1961, the consensus that Lowell is America's most outstanding poet has been upset. Perhaps Lowell turned to imitations of European poetry because his creativity is running down. Though it is difficult to read **Notebook 1967-68** as a single poem, as he wishes, by reading separate sequences or individual poems, one's faith in Lowell's stature is restored. —B.J.M.

Norman Mailer

268. Waldron, Randall H. **The Naked, the Dead, and the Machine: A New Look at Norman Mailer's First Novel**, PMLA, 87:2, Mar. 1972, 271-277. In spite of the degree to which modern art and literature have reflected the influence of mechanization, tension remains the dominant tone of literary treatment of the machine. This tension provides a central conflict for works by Norris, Dreiser, Anderson, Steinbeck, Hemingway, and Faulkner, but is most evident in novels about World War II, and reached its zenith in Mailer's **The Naked and the Dead**. The novel includes a pivotal clash between the natural organic world and the invading machine, and its imagery and style are drawn from the substance and language of the machine world. The central characters personify and articulate the opposing values of the machine-oriented "system" and the will to individual integrity. —P.G.D.

269. Thompson, John. **Catching Up on Mailer**, NYRB, 8:7, Apr. 20, 1967, 14-16 (rev.-art., **Cannibals and Christians**, Dial, 1966; **The Deer Park**, Dial, 1967). Mailer's works resist the critic's attempts to analyze them and place them in relation to the range of literature. An example is **The Deer Park**, which is on the stage an effective comedy of manners in old Hollywood, but its windy ideas and Faulknerian rhetoric declare that the author meant far more. As Norman Podhoretz notes, Mailer seems to have recapitulated all his personal intellectual experiences, no matter how outmoded, in his works piece by piece. His current preoccupation is theology, one area of concern in **Cannibals and Christians**, but the work, despite its thought and excellence, is a miscellany, a good form for Mailer, who refuses to connect idea and form. —J.M.K.

270. Aldridge, John W. **The Perfect Absurd Figure of a Mighty, Absurd Crusade**, SatR, 54:46, Nov. 13, 1971, 45-46, 48-49, 72 (rev.-art., **The Long Patrol: Twenty-five Years of Writing from the Work of Norman Mailer**, World, 1971; **Norman Mailer: The Man and His Work**, Little, Brown, 1971 [both ed. by Robert F. Lucid]). Mailer's hope of being recognized as a significant figure in American literature has been fulfilled: he has been acclaimed one of the most exciting and important contemporary writers. His recognition has come the hard way; he had to learn that approval comes of being a good, assiduous worker. Moreover, he had to discover how to write books people would read and neutralize negative impressions he had previously made. Felicitously, Mailer's personal interests and talents as a writer and the interests of his readers coincided; he articulated their feelings and became a spokesman for the protest movement. He was the clear-eyed, cool-headed observer and the "quaking guts" participant, the white knight of an absurd crusade as well as the self-conscious, self-derisive, quixotic warrior. Lucid's two edited volumes, the first a collection of com-

plete and excerpted writing by Mailer, the second of critical essays, should serve to remind Mailer that it is in his writing that he makes himself clearest. Both volumes testify to his achievement and reputation. —M.D.R.

Cf.: Item 233.

Bernard Malamud

271. Hoag, Gerald. **Malamud's Trial: THE FIXER and the Critics**, *WEHR*, 24:1, Win. 1970, 1-12. The contradictory opinions of Malamud's fourth novel (1966) show that critics are confused about what they think a novel ought to be. Bok, the central character, though based on Mendel Beiliss, is intended to be a folk hero, not a historical character, influenced in various degrees by Spinoza. He undergoes changes in attitude toward his own Jewish tradition, suffering, the moral duty to endure as long as possible, and moral strength, until at the end he assumes symbolically the role of prophet and leader. Part of the textual richness is derived from the recurring imagery of dark birds and from other mythical images: the goat, the plucked chicken, and the use of dream and hallucination. In short, **The Fixer** is a mythic novel in which the chief character, Yakov Bok, who undergoes transformation through suffering, becomes in some degree representative of modern man with his psychic troubles. —H.E.S.

Carson McCullers

272. Gullason, Thomas A. *SatR*, 54:46, Nov. 13, 1971, 57, 63-64 (rev.-art., **Flannery O'Connor: The Complete Stories**, Farrar, 1971; **The Mortgaged Heart: The Previously Uncollected Writings of Carson McCullers**, ed. Margarita G. Smith, Houghton Mifflin, 1971). Many Southern writers appear hard, cruel, and haunted by real or imagined violence and grotesqueness. O'Connor and McCullers, however, help to overcome this impression. In her stories O'Connor confronts prejudice and god-making, reveals her sense of humor and the usefulness of parody, and artfully presents complex drama, realistic characters, and imaginative figurative language. In **The Mortgaged Heart** McCullers is tremendously interested in private family matters, is compassionate, and is able to deal with such themes as spiritual isolation and obsession with time, though she is not yet the mature author of **The Heart is a Lonely Hunter**. For O'Connor and McCullers, love, rather than cruelty or gothicism, generates good writing. —M.D.R.

Thomas Merton

273. Mayhew, Alice. **Merton Against Himself**, *Common*, 91:3, Oct. 17, 1969, 70-74. Merton's career reflects a spectrum of dualisms. His early journals reveal a conflict between his attraction to a writing vocation in the secular world and his real desire to live a monastic life of contemplation. The success of books like **Seven Story Mountain** (Harcourt Brace, 1948) disallowed him the solitude he desired. With time he learned to deal with this conflict. **The Geography of Logaire** (New Directions, 1969) no longer rejects the external world; it does, however, attack the world's institutions. —S.E.M.

Cf.: Item 162.

Henry Miller

274. DeMott, Benjamin. **Henry Miller: Rebel-Clown at Eighty**, *SatR*, 54:50, Dec. 11, 1971, 29-32 (rev.-art., **My Life and Times**, Gemini Smith-Playboy, 1971; **Henry Miller: Three Decades of Criticism**, ed. Edward B. Mitchell, N.Y.U., 1971). Criticism of Miller is usually focused on his socio-cultural views as they are articulated in his novels. What interests critics is the relationship of characters and events to social standards, reality,

and cultural practices and their effects. A recent attempt to place Miller in the social matrix is *My Life and Times*. The book is billed as intellectual history, but actually consists of photos, remarks and various documents which key Miller into the Playboy philosophy, and hence titillate the body far more than the mind. Mitchell's *Henry Miller: Three Decades of Criticism* presents a collection of essays, ranging from praise of Miller as an important anti-Freudian, through villification of his "romantic primitivism," to claims for Miller's importance as a rebel-clown, the character who rejects heroism and victimization alike. —M.D.R.

275. McCarthy, Harold T. *Henry Miller's Democratic Vistas*, AQ, 23:2, May 1971, 221-235. The biographical facts of his life, especially of his early years in New York, together with the explicit testimony of his writings make it clear that Miller's personal odyssey was a circuitous rediscovery of American values championed in the 19th century by Whitman and other romantics of the American Renaissance. Miller's expatriation was not so much a rejection of the American way of life he criticized as it was a creative affirmation of his own existence. Besides his emphasis upon Whitmanesque values, Miller is clearly American in his readiness to be a distinctly separate and unique individual. —P.L.K.

Vladimir Nabokov

276. Kazin, Alfred. *In the Mind of Nabokov*, SatR, 52:19, May 10, 1969, 27-29, 35 (rev.-art., *Ada or Ardor: A Family Chronicle*, McGraw-Hill, 1969). This work is a re-creation of the author's mind in which the writer himself becomes the language of the novel. The confusion of time and identity, the shifting dualities, the complex duplications, all allow us to see through them into Time. And Russia, Western Europe, and America become parts and extensions of Nabokov's mind. —M.L.H.

Joyce Carol Oates

277. Kuehl, Linda. *An Interview With Joyce Carol Oates*, Common, 91:10, Dec. 5, 1969, 307-310. Oates expresses opinions about her female characters, her literary and religious influences, rebellion, free will, and her methods of composition. She calls herself "a romantic writer in the tradition of Stendhal and Flaubert" and sees herself as like Melville and Faulkner but dubiously like Flannery O'Connor. Neither a rebel nor a conscious ironist, she considers herself a "conventional" person. —S.E.M.

Flannery O'Connor

278. Sister Jeremy. *The Comic Ritual of Flannery O'Connor*, CathLW, 39:3, Nov. 1967, 195-200. The southern tradition is a part of O'Connor's fiction, and the Calvinist strain does not allow one to forget that man has fallen. There are two main kinds of sinners in her stories: those whose chief preoccupation is in proving their freedom, and the grasping, self-centered woman whose sole aim in life is to improve her property or her worldly status. O'Connor was influenced by Teilhard de Chardin's thought. Man is a comic figure in his alienation from God, who has turned the tragedy of sin into a joke by means of the redemption. Once we accept the Incarnation all the grotesqueness of our lives, all the painful inadequacies of humanity cease to be tragic and must be understood in their comic dimensions by anyone who wants to see reality. But only when we see the new balance which He establishes can we make any sense out of life. Only then can we view with comic equanimity the apparent disorder of our world. —E.J.C.

Cf.: Item 272.

Philip Roth

Cf.: Item 204.

Anne Sexton

279. Kevles, Barbara. **The Art of Poetry XV: Anne Sexton**, ParisR, 13:52, Sum. 1971, 158-191 (Interview). Sexton speaks about her studies under John Holmes, W. D. Snodgrass, and Robert Lowell, and her friendships with George Starbuck, Sylvia Plath, and Maxine Kumin. She also talks about the relationship of her poetry to therapy, religion, and family, concluding that the religious nature of her poetry may be more important than its confessional qualities. —J.T.H.

Neil Simon

Cf.: Item 186.

John Steinbeck

280. Steele, Joan. **A Century of Idiots: BARNABY RUDGE and OF MICE AND MEN**, SteinbQ, 5:1, Win. 1972, 8-17. A comparison of the two works shows how Barnaby and Lennie reveal their authors' social attitudes. Barnaby moves through Dickens's novel haphazardly, meeting both normal and abnormal people, all of whom try to manipulate him. He is also surrounded by foils who represent other facets of sub-rational or irrational humanity. Barnaby is a symbolic character, tangential to the action. In contrast, **Of Mice and Men** depends upon the relationship between Lennie and George; it is Society's treatment of them which is symbolic. Steinbeck is using symbolic action, Dickens symbolic characterization. We see this also in the titles (Dickens uses the name of an "idiot," Steinbeck a title with a broad scope), the relationships of Barnaby and Lennie with animals, and their dreams and hallucinatory visions. Both novelists seek reform rather than revolution, are moralists, and develop philosophic patterns that originate in human relationships. —T.E.H.

281. Lewis, Clifford L. **Four Dubious Steinbeck Stories**, SteinbQ, 5:1, Win. 1972, 17-18. The short stories, **The Nail**, **The Days of Long Marsh**, **East Third Street**, and **The Nymph and Isobel**, held in the Steinbeck Collection at Harvard's Houghton Library were not written by Steinbeck. In two of the Mss (all four are undated, unsigned, and without corrections), the setting, and in the other two, the ideas and style, are not compatible with Steinbeck's other works. Further, several Steinbeck scholars and associates, including his first wife, have agreed that the Mss were not done by Steinbeck. Finally, the original owner of the typescripts himself is unsure of their origin beyond the fact that a man, now dead, had assured him they were Steinbeck's work. —T.E.H.

John Updike

282. Weber, Brom. **RABBIT REDUX**, SatR, 54:48, Nov. 27, 1971, 54-55 (rev.-art., Knopf, 1971). In his novels Updike illustrates how modern man hangs suspended between heaven and hell, at home in neither, and shows that man can do nothing to remedy his situation. The chief disadvantage to this view is that, since possibility is closed, characters become stiff and non-human, merely existing in their particular social-psychological-physical environment, as in **Couples** and **Rabbit Redux**. In the first major attention focuses on various sexual excitements. In the second, a sequel to

Rabbit, Run, Updike is unsuccessful in showing that not even in neo-revolutionism, social idealism, or new-consciousness can man find an answer to his quest for self-definition. —M.D.R.

William Van Peebles

Cf.: Item 204.

Robert Penn Warren

283. Aldridge, John W. **The Enormous Spider Web of Warren's World**, *SatR*, 54:41, Oct. 9, 1971, 31-32, 35-37 (rev.-art., **Meet Me in the Green Glen**, Random House, 1971). Though Warren is viewed as a significant writer, his importance has been ill-defined and seems anomalous; his place in the American literary tradition is assured, but he is not himself a shaper or maker of that tradition. In this work he presents a distillation of what he has written before and hence clarifies his position. Because Warren is a Southerner and refuses to adopt a metaphysical nihilism, he has been viewed as worthy of less than close attention by modern readers. However, he has enunciated a morally responsible view of the contemporary scene and thus is able to speak clearly to the dilemma of too much freedom. He utilizes the standards, aims, and concepts of the South as a measure for contemporary truth and combines the past and present by accepting the facts of human experience in the light of responsibility to an ideal developed in the past. Warren enunciates a holistic view of experience and affirms the possibility of the present. —M.D.R.

Drama

284. Hewes, Henry. **Theater in '71**, *SatR*, 54:24, June 12, 1971, 14-19. Off-Broadway seems to be the best source of good and popular drama, both foreign and domestic, as attested by the New York Drama Critics Circle balloting for the 1970-1971 season. **Home**, David Storey's British import, won the Best Play award, while John Guare's **The House of Blue Leaves** was chosen Best American Play. The third Critics Circle voting category, Best Musical, was taken by **Follies**, with the book by James Goldman and the score by Stephen Sondheim. These productions are but the best examples of the viable and vital New York theater scene. —M.D.R.

Cf.: Item 204.

Fiction

285. Porter, M. Gilbert, **Review Essay: "Spiritual Activism" and "Radical Sophistication" in the Contemporary American Novel**, *SNovel*, 3:3, Fall 1971, 332-343 (rev.-art., Helen Weinberg, **The New Novel in America: The Kafka Mode in Contemporary Fiction**, Cornell U., 1970; and Max F. Schulz, **Radical Sophistication: Studies in Contemporary Jewish/American Novelists**, Ohio U., 1969). Both books trace the growth of "the expressive aspect of the novelist's art," "a more open-ended form" and especially a new hero in late American fiction. Weinberg parallels the change from the "absurdist hero" to the "spiritual activist hero" to a similar change in Kafka. Schulz explains the new hero in Jewish-American fiction as a quest for the true self against a background of "tension between the old order and new chaos." Both apply their theories to particularly illuminating analyses of Saul Bellow and Norman Mailer, and Schulz provides a rare critique of Edward Lewis Wallant. —W.H.M.

Cf.: Item 268.

General

286. Nobile, Philip. **A Review of THE NEW YORK REVIEW OF BOOKS**, Esquire, 77:4, Apr. 1972, 103-126, 206, 209-210, 212. This publication appeared in Feb. 1963 filling the gap in literary criticism caused by the New York newspaper strike and making up for the lack of a quality review journal in this country. Its success was immediate because it brought the right reviewers to the right books and did not shun adverse criticism. Drawing originally from friends to do reviews, and then from England, it still relies heavily upon British reviewers. In 1967 it turned leftist, thereby precipitating prolonged criticism. Its editors' life-styles do not always accord with the journal's radical stance, and the **Review** has been called "simply an expression of group neurosis." At present it is first-rate as an intellectual journal, weak as a literary one, but still successful as a book review, though "not as good or as necessary as it once was." Still leftist, it is passing through a period of moderating from its past occasional excesses. On the whole, it remains "still pretty good." —J.S.P.

Cf.: Items 4 and 247.

WORLD LITERATURE IN ENGLISH AND RELATED LANGUAGES

IRELAND

Samuel Beckett

Cf.: Item 90.

James Joyce

287. Feshbach, Sidney. **Hunting Epiphany-Hunters**, PMLA, 87:2, Mar. 1972, 304-305. Robert Scholes's view (**The Epiphanies of Joyce**, PMLA, 82:1, Mar. 1967, 152-154 [AES, 10:6, June 1967, 2117]) that Joyce was primarily interested in constructing a genre composed of epiphanies as texts, and was not equally interested in the epiphany as a process of aesthetic apprehension or in the possible use of the epiphany as a structural principle, is incorrect. Joyce held the epiphany—process and text—as essentially integrated and inseparable. —P.G.D.

Cf.: Items 114 and 170.

William Butler Yeats

288. Perrine, Laurence. **Yeats's CRAZY JANE AND JACK THE JOURNEYMAN**, CEA, 34:3, Mar. 1972, 22-23. Crazy Jane does not sacrifice heaven to earthly love; rather, she believes that she cannot go to heaven if she gives up love. Her creed is that vitality of body and of soul are inseparable. The transience of a journeyman's employment underscores the theme of love's transience which recurs in Yeats's Crazy Jane poems. —B.J.M.

Cf.: Item 80.

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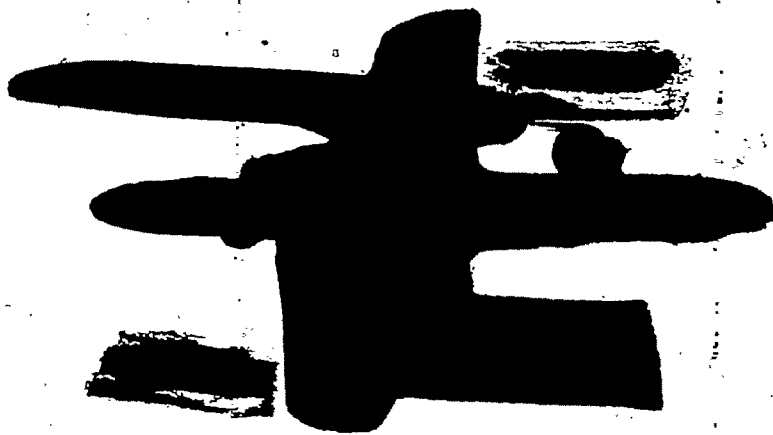
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Categories, sub-categories, and item numbers; titles of articles, monographs, and all works; and words, parts of words, and phrases discussed linguistically appear in boldface type. No italics are used. A title within a title is indicated by full capitals and boldface type. In order to keep the material distinguished by special-face type to a minimum, other items, such as foreign words and phrases, are not in special face. Quotation marks are used only to indicate quotations or to set off words and phrases used in a particular way peculiar to an author. Reference to the source of the article or monograph immediately follows the title, the journal or monograph title being abbreviated. A key to the abbreviations in this issue immediately precedes the abstracts. All monograph abbreviations are prefixed by the designation **Mon/**.

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AES provides both monthly and annual indexes, which are keyed to item number, not page number. The monthly index contains, in a single alphabetical listing, two types of entries: (1) names of people referred to significantly and (2) subjects treated. Generally the subject categories are used when the article is concerned with concepts, theories, themes, etc. When the abstract deals with individual authors and their work, it is listed under the authors' names. **Beowulf** and central religious works, such as the **Bible**, are listed separately. The annual index not only cumulates the ten monthly indexes, but also lists the names of the authors of the articles and monographs abstracted and includes sub-categories for those persons and subjects which appear frequently in the monthly indexes, so that one is not confronted, for instance, with the name Shakespeare, followed by 254 undifferentiated item numbers. Titles of all primary literary works mentioned are listed under the name of the author.

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Categories

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GENERAL

- General I. General Studies (Aesthetics, Comparative Literature, Education, Literary Theory, Literature and Society, Literature and the Other Arts, Prosody, Research Methods and Resources, Rhetoric, Schools and Creeds, Theory of Criticism, Translation)
- General II. Bibliography (Cumulative, Descriptive, Methodology)
- General III. Language (History, Linguistics, Theoretical Studies)
- General IV. Themes and Types (Characters, Plot Patterns, Subjects, Drama, Fiction, Poetry, Prose, Humor and Satire, Folklore, Travel Literature)

ENGLISH

- English I. Particularism and Regionalism
- English II. Bibliography (Cumulative, Descriptive, Methodology)
- English III. Language (History, Linguistics, Theoretical Studies)
- English IV. Themes and Types (Characters, Plot Patterns, Subjects, Myths, Drama, Fiction, Poetry, Prose, Folklore, Humor and Satire, Travel Literature)
- English V. Medieval [to 1485] (Old English, Middle English, Romances, Anglo-Latin, General)
- English VI. Renaissance [to 1660]
- English VII. Restoration and Enlightenment
- English VIII. Romantic
- English IX. Victorian
- English X. Modern

AMERICAN

- American I. Particularism and Regionalism
- American II. Bibliography (Cumulative, Descriptive, Methodology)
- American III. Language (History, Linguistics, Theoretical Studies)
- American IV. Themes and Types (Characters, Plot Patterns, Subjects, Myths, Drama, Fiction, Poetry, Prose, Folklore, Humor and Satire, Travel Literature)
- American V. Seventeenth and Eighteenth Centuries
- American VI. Nineteenth Century, 1800-1870
- American VII. Nineteenth Century, 1870-1900
- American VIII. Twentieth Century

WORLD LITERATURE IN ENGLISH AND RELATED LANGUAGES

The categories for this section are any continent or country in which there is a literature written in English or a literature that has had marked influence on English literature and language. Celtic languages and literature are also included in this section.

Note: Irish literature will include all works of writers in Ireland, the bulk of whose material was produced after 1900, with the exception of works by writers whose interests are not closely identified with Irish culture. This category will, of course, include all writers in Ireland whose mature work was written after 1921.

IN THIS ISSUE

Periodicals

AlaR	Alabama Review, 24:3, July 1971.
ASch	American Scholar, 41:2, Sp. 1972.
AusQ	Australian Quarterly, 36:1, Mar. 1964.
Biblio	Bibliothèque, 5:2, 1969; 7-8, 1970.
CJFo	Chicago Jewish Forum, 25:3, Sp. 1967.
CLS	Comparative Literature Studies, 9:1, Mar. 1972.
Commentary	Commentary, 53:3, Mar. 1972; 4, Apr. 1972.
CritQ	Critical Quarterly, 13:4, Win. 1971.
DSNL	Dickens Studies Newsletter, 3:1, Mar. 1972.
DUJ	Durham University Journal, 64:2, Mar. 1972.
EA	Etudes Anglaises, 20:4, Oct.-Dec. 1967.
EAmL	Early American Literature, 7:1, Sp. 1972.
ERec	English Record, 22:3, Sp. 1972.
ESA	English Studies in Africa, 14:2, Sept. 1971.
Esquire	Esquire, 77:5, May 1972.
Extrap	Extrapolation: A Science-Fiction Newsletter, 7:2, May 1966; 8:1, Dec. 1966; 2, May 1967; 9:1, Dec. 1967; 2, May 1968; 10:1, Dec. 1968.
GaR	Georgia Review, 25:3, Fall 1971.
IEBY	Iowa English Bulletin Yearbook (formerly Iowa English Yearbook), 21:3, Fall 1971.
JAmS	Journal of American Studies, 5:2, Aug. 1971.
JNarT	Journal of Narrative Technique, 1:3, Sept. 1971.
KJ	Kipling Journal, 39:181, Mar. 1972.
L&P	Literature and Psychology, 21:1, 1971; 2, 1971.
LJ	Library Journal, 95:4, Feb. 15, 1970; 12, June 15, 1970; 96:22, Dec. 15, 1971.
LMI	Literaturna Misul, 15:4, 1971.
Meanjin	Meanjin Quarterly, 30:1, Mar. 1971.
MLQ	Modern Language Quarterly, 31:1, Mar. 1970; 2, June 1970.
MQR	Michigan Quarterly Review, 11:1, Win. 1972.
N&Q	Notes and Queries, 19:1, Jan. 1972; 2, Feb. 1972; 3, Mar. 1972; 4, Apr. 1972.
Niekas	Niekas, 18:5, Sp. 1967.
NL	New Letters, 38:2, Win. 1971.
NM	Neuphilologische Mitteilungen, 70:1, 1969; 2, 1969. 3, 1969.
NYRB	New York Review of Books, 8:12, June 29, 1967.
Orc	Orcrist, 1:1, 1966-1967; No. 2, 1967-1968.
PAAS	Proceedings of the American Antiquarian Society, 80:1, Apr. 13, 1970; 2, Oct. 21, 1970; 81:1, Apr. 21, 1971.
PLL	Papers on Language and Literature, 7:4, Fall 1971.
PMLA	PMLA, 87:3, May 1972.

PsyR	Psychoanalytic Review, 58:3, Fall 1971.
RES	Review of English Studies, 22:88, Nov. 1971; 23:89, Feb. 1972.
RLM	Revue des Lettres Modernes, No. 3, 1970.
RMeta	Review of Metaphysics, 16:4, June 1963; 17:4, June 1964; 20:4, June 1967.
RomN	Romance Notes, 13:1, Aut. 1971; 2, Win. 1971.
SatR	Saturday Review, 54:40, Oct. 2, 1971; 51, Dec. 18, 1971.
SN	Studia Neophilologica, 43:2, 1971.
SoR	Southern Review (La.), n.s., 7:2, Apr. 1971; 3, July 1971; 4, Fall 1971.
SQ	Shakespeare Quarterly, 22:3, Sum. 1971; 4, Aut. 1971; 23:1, Win. 1972.
Studies	Studies: An Irish Quarterly Review, 60:238, Sum. 1971.
ThQ	Theatre Quarterly, 2:5, Jan.-Mar. 1972.
ToJ	Tolkien Journal, 4:4, 1970-1971.
TSB	Thoreau Society Bulletin, 118, Win. 1972.
TSBklt	Thoreau Society Booklet, 25.
VS	Victorian Studies, 15:2, Dec. 1971.
WiOr	Windless Orchard, No. 6, Sum. 1971; 9, Sp. 1972.
WMQ	William and Mary Quarterly, 29:2, Apr. 1972.

Monographs

Mon/CEMW	Columbia Essays on Modern Writers (Columbia U.), No. 12, 1965.
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GENERAL

I. GENERAL STUDIES

Aesthetics

289. Coleman, Francis J. **Liking and Approving of a Work of Art**, *RMeta*, 17:4, June 1964, 568-576. The distinction between liking a work of art and believing it to be beautiful is valid, but previous methods of measuring this difference are inadequate. If an evaluative assertion contains the words "I," "me," and "mine" and would make no sense if these words were omitted, the speaker is revealing his likes or dislikes concerning the work of art or literature. If such words do not occur in the assertion, then the speaker is registering his approval or disapproval of the art object. He is explaining why he believes the work is or is not beautiful. —L.L.D.

Comparative Literature

290. Mirollo, James V. **In Praise of "La Bella Mano": Aspects of Late Renaissance Lyricism**, *CLS*, 9:1, Mar. 1972, 31-43. The hypothesis that late Renaissance love poetry became Mannerist and Baroque, can be tested in poems of various national literatures on the theme of *La bella mano*. Petrarch praised the lady's hand as her beauty (static, descriptive) and herself (dynamic). In the *Arcadia*, Sidney reached the poetic acme of witty exploitation of the lady's hand as her beauty in the static mode. A variation of the dynamic mode represents the hand as sewing, as in Wyatt's **Who hath heard of such cruelty before**. Petrarchism died in the late Renaissance when the old praises were applied to decrepit ladies by John Collop and others. —E.N.J.

Literary Theory

291. Burke, Kenneth. **As I Was Saying**, *MQR*, 11:1, Win. 1972, 9-27. [This is an extended version of an unpublished letter to the editor of *SR* which published René Wellek's **Kenneth Burke and Literary Criticism** (79:2, Sp. 1971, 171-188 [*AES*, 15:3, Nov. 1971, 659]). Burke, in concentrating on his theory of symbolic motivation and linguistic action, had to neglect literary criticism as such. Wellek's criticism would have been more valid if he had first familiarized himself with the considerable body of Burke's published work in which he had developed his theory. Rather than spar with his adversary, Burke has chosen to restate his position, with specific references to his previously published books and articles.] —E.H.

Theory of Criticism

292. Avant, John Alfred. **Slouching Toward Criticism**, *LJ*, 96:22, Dec. 15, 1971, 4055-4059. The hesitancy of too many book reviewers to be truly critical and to make considered value judgments negates their *raison d'être*. The reader must plough through a bewildering array of reviewing journals only to conclude finally that he must be his own critic and judge. —E.J.C.

293. Fraser, John. **Leavis, Winters, and "Tradition,"** *SoR*, 7:4, Fall 1971, 963-985. Leavis and Winters are offensive to many academics not because they are "traditional" but because they have dared to attack a number of avant-garde writers. They are traditional in their recognition of the need to maintain cultural continuity, yet modern in the quality and scope of their awareness of their times. Leavis has concentrated on illuminating writers who were aware of impoverishment in their own cultures and psyches and were trying to correct it. He has not sought escape from the present but has attempted to construct a mode of being that can accommodate both psychological insights and traditional, ordered decencies and strengths. Winters's emphasis has been on America and the history of ideas. His endeavor has been to give ideas their exis-

tential weight by looking at the individual minds engaged in dealing with them. Leavis and Winters recognize that individual reality is, in a sense, constructed and that construction, a matter of language, is more than personal. They have acknowledged a wide range of perceptions, thus enlarging the sense of "traditional" Western culture.

—C.A.T.

294. Slochower, Harry. *The Psychoanalytic Approach to Literature: Some Pitfalls and Promises*, L&P, 21:2, 1971, 107-111. Among the pitfalls of psychoanalytic criticism is that of attempting to derive a work of art from the pathogenic features of the artist's unconscious conflicts and ignoring the creative role of the ego. Another is to assume that a novel operates like neurosis, thus failing to see that the artist transcends narcissism and by means of ego controls libidinal energy and creates art structures. A third error is content analysis in which the critic mistakenly focuses on the manifest features in order to understand the writer's point of view and ignores the tonal subtleties such as imagery and character development that indicate the writer's aesthetic identification. In matters of aesthetic form, ego psychology functions best.

—M.K.

295. Wellek, René. *R. P. Blackmur Re-Examined*, SoR, 7:3, July 1971, 825-845. Blackmur attempted to describe the experience of poetry which, he felt, is always beyond the reach of ordinary rational discourse. He rejected biographical, psychological, Marxist, and academic historical criticism and recognized criticism of the work itself as the only valid approach. Though he vehemently attacked New Criticism in his later years, his basic insight remained the same: recognition of the central obscurity in poetry, in literature, and in life, which becomes, in the operation of the intellect, skepticism. Blackmur sought to evangelize the arts through rational judgment which is composed of technical judgment referring to executive technique, to logic; clarifying judgment referring to conceptual technique, to rhetoric; and judgment of discovery referring to symbolic technique, to poetry. Blackmur viewed criticism as a regrettable necessity, a bridge between society and the arts, yet he saw bringing the right response of the reader as the critic's task. Ranking and judging was the main preoccupation of his early works. Throughout his life he was fascinated by human insufficiency and the ultimate obscurity of life, death, and art.

—C.A.T.

III. LANGUAGE

Linguistics

296. Ajdukiewicz, K. *On Syntactical Coherence*, RMeta, 20:4, June 1967, 635-647. Two distinctions between semantic types are helpful in solving the problem of syntactical coherence: basic categories (sentences and names) and functional categories (uncompleted signs which must be "bracketed"). [There follows a calculus system which provides a method of defining and testing the coherence of various word arrangements.]

—L.L.D.

Theoretical Studies

297. Braybrooke, David. *Personal Beliefs Without Private Languages*, RMeta, 16:4, June 1963, 672-686. The easiest way to deny the existence of private language is to stress the social phenomena of words, but this social feature is more potential than actual. Wittgenstein's argument against the possibility of a private language for describing mental states and beliefs (*Philosophical Investigations*, B. Blackwell, 1953) is unsatisfactory. If the notion of a private language eventually is equated with the con-

cept of a language which is imagined to be potentially public, any analogy developed from such a concept will not explain how the term "belief" has been established.

—L.L.D.

IV. THEMES AND TYPES

Characters

298. Pinsker, Sanford. **The "Schlemiel" in Yiddish and American Literature**, CJFo, 25:3, Sp. 1967, 191-195. The origin of the "schlemiel," the archetypal fall-guy, is probably the Talmudic character Schlemihl ben Zuri Schaday, who was executed for having relations with a Midianite woman. Medieval sources establish the schlemiel as a variety of the sexually unlucky person, most often a cuckolded husband. Later Jewish poets, including Heinrich Heine, picture the schlemiel as an innocent party, sacrificed instead of the guilty person. Such Yiddish writers as Sholom Aleichem and I. L. Peretz establish the schlemiel as a bumbling but humane sufferer. Malamud and Bellow add psychological depth, making the schlemiel recognize his own inadequacy. The schlemiel has emerged as a substitute for the archetypal hero, an exaggeration of our own inferiority fantasies.

—D.G.

Drama

299. Taeni, Rainer. **Revolution by Infiltration**, Meanjin, 30:1, Mar. 1971, 114-117 (interview). Hochhuth states that his play *Guerillas* depicts the attempt to change society from above via infiltration, maintains that groups such as the Black Panthers have no chance of success, and enunciates his belief that only through infiltration can a modern industrial nation experience reform. He defends himself against the claim that *Guerillas* attempts to do too much and attacks the theater of the absurd and Eugene Ionesco in particular as reactionary because of their lack of concern for politics and current events. He excepts Samuel Beckett from this criticism, calling him a contemporary in the true sense of the word and ranking him as a great poet.

—W.R.

Fiction

300. Clements, Robert J. **Anatomy of the Novella**, CLS, 9:1, Mar. 1972, 3-16. The term novella needs definition because of confusion among scholars and critics. The Italianate novella from Boccaccio to the 17th century in Europe (including Chaucer's *Canterbury Tales*) had a definite form: the cornice, the days-nights unity, the word length (stretched beyond limits by Geoffrey Fenton and William Painter), and thematic division. Although the critics neglected the form, still it was popular and influenced the great writers of the Renaissance (including Shakespeare) and the social, political, and religious developments of western Europe.

—E.N.J.

301. Sands, Donald B. **Reynard the Fox as Picaro and REINAERTS HISTORIE as Picaresque Fiction**, JNarT, 1:3, Sept. 1971, 137-145. Reynard the fox of the Flemish "beast epic" *Reinaerts Historie* (c. 1375) is a picaro and the tale a picaresque novel as Willy Schumann proposes in *Wiederkehr der Schelme*, PMLA, 81:7, Dec. 1966, 467-474. W. M. Frohock's criteria (*The Idea of the Picaresque*, YCGL, No. 16, 1967, 43-52 [AES, 12:1, Jan. 1969, 351]; and *The Failing Center; Recent Fiction and the Picaresque Tradition*, Novel, 3:1, Fall 1969, 62-69) in part would deny the picaresque quality of this medieval verse-narrative, yet in part support the contention, if we allow that the rogue can appear as a "stray" outside established tradition. "Time and place condition his technical literary make-up."

—P.M.P.

302. Brunner, John. **Interference on my Wavelength**, *Niekas*, 18:5, Sp. 1967, 23-28. Science-fiction is not as good as it should be because editors and readers are conservative and introverted. Science fiction authors are judged entirely by the internal standards of the field, never by those applied to fiction in general; therefore, they naturally select formats which will sell instead of ones which will allow them to progress as writers. "Engineering" science fiction is a thing of the past; science fiction must shift to the "soft" sciences (psychology, anthropology, sociology) or die. —W.R.

303. Clarke, I. F. "Voices Prophesying War": **Problems in Research**, *Extrap*, 9:2, May 1968, 26-32. Literary scholarship still largely ignores the "different orders of value between the aesthetic and the social importance of an author's work." More than other genres, science fiction and related literature are predictive, concerned with the concept of progress and social change. They confront the general questions facing mankind rather than the particular questions facing the individual in traditional fiction. The study of science fiction demands much new bibliographical work and the development of new methods of investigation more concerned with our sociological environment than with fictional techniques and organization. —C.S.T.

304. Hillegas, Mark. **The Course in Science Fiction: A Hope Deferred**, *Extrap*, 9:1, Dec. 1967, 18-21. There is no future, at present, to teaching science fiction in college. English departments are too intellectually conservative; their definition of literature is too narrow, and many professors of English have a deep hatred for science and technology stemming from their reaction to the industrial revolution, the loss of Christian mythology, the attempt to replace it with secular literature, and the legacy of 19th-century traditions of classical education. —C.S.T.

305. Merrill, Judith. **What Do You Mean—Science? Fiction?** *Extrap*, 7:2, May 1966, 30-46 [Part 1]. Science fiction developed from "teaching stories," which were dramatized essays presenting new scientific ideas, and "preaching stories" such as allegories, satires, and moralities which often took Utopian or anti-Utopian positions on science. Magazines such as *Weird Tales* (started in 1923) often stressed the preaching aspects of the genre. Later, with the leadership of John W. Campbell, Jr. "speculative fiction," which explores man and the universe through imaginative "projection" or extrapolation, gained impetus. Campbell, who became the editor of *Astounding* in 1937, expanded a speculative, engineering approach to science fiction by stressing the effect of technology on human development. —C.S.T.

306. Merrill, Judith. **What Do You Mean—Science? Fiction?** *Extrap*, 8:1, Dec. 1966, 2-19 [Part 2]. Anthony Boucher, editor of *Fantasy and Science Fiction* from 1949, brought literary standards and status to the genre. John W. Campbell, Jr., editor of *Astounding*, had stressed the science and Boucher the fiction of science fiction. Reginald Bretner pointed out the genre's evolution into a later, contemporary stage where the line between science fiction and fiction has broken down in the present development of a "new literature." [For Part 1, see preceding abstract.] —C.S.T.

307. Panshin, Alexei. **A Basic Science Fiction Collection**, *LJ*, 95:12, June 15, 1970, 2223-2229. Jules Verne and H. G. Wells originated the genre, but it was John W. Campbell as editor of *Astounding* (later *Analog*) who shaped modern science fiction. By 1950 the number of magazines had grown to 20 and by 1953 to 40, so that today science fiction has begun to look like the last bastion of the American short story. Currently with the support of solid publishers it is again moving back into the form

of the novel. Taught in colleges and studied as a phenomenon, it is beginning to attain intellectual respectability. [The accompanying bibliography is the work of the committee for the Science Fiction Writers of America.] —E.J.C.

308. Storm, Jannick. *Science Fiction in Denmark*, Niekas, 18:5, Sp. 1967, 29-35. [The author discusses interest in and availability of science fiction novels, anthologies, and short stories in Denmark. He shows that incompetent translation of works by Ray Bradbury, John Wyndham, Poul Anderson, and others has helped keep science fiction from the Danish market. The author also explains why he considers Denmark's most famous science fiction writer, Niels E. Nielsen, to be a bad writer.] —W.R.

309. Patrick, J. Max. *Inside Utopia*, Extrap, 8:1, Dec. 1966, 20-24. Although Utopia has come to mean, from Sir Thomas More, both an impossible and an ideal society, and dystopia an imaginary society where all is not well, both terms have been subsumed under the single category of utopia. Utopias, instruments of social criticism, are fictitious worlds that are meant to be compared with existing societies but not to replace them. Such utopias may be imperfect and should be distinguished from political speculations, romances, and ventures in actual utopian communities. Fictional utopias should point out that there are alternatives to existing institutions, that social change is possible. —C.S.T.

ENGLISH

III. LANGUAGE

History

310. Arngart, O. *Two Cheshire Place-Names*, SN, 43:2, 1971, 430-434. [The essay is a discussion of the variants of the place names Offerton and Taxal, explanations for the variants, and theories of the origin of the names.] —A.B.F.

311. Crago, Hugh. *Nineteenth-Century Antedatings, Postdatings, and Additions to O.E.D.*, N&Q, 19:3, Mar. 1972, 90-91. [The article supplies information about words from Lewis Holberg's *Journey to the World Under Ground* (1828, trans. from the Latin); Musäus's *Legends of Rubenzahl and Other Tales* (1845, trans. from the German); the journals of John Spencer Stanhope, extracted in part in *The Memoirs of Anna Marie Wilhelmina Pickering* (1902); and an 1818 letter of Charles Stanhope quoted in the *Memoirs*.] —J.S.P.

312. Godshalk, W. L. "Agnation" Antedated, N&Q, 19:1, Jan. 1972, 10. Two works published in London c. 1590 use this word. OED cites no use of it before 1610 or 1611. —J.S.P.

313. Hall, Roland. *Unnoticed Terms in Logic. Words Not Found in O.E.D. or Supplement*, N&Q, 19:4, Apr. 1972, 131-137. [This is the first installment of a series supplementing Hall's *The Language of Logic: Some Unrecorded Uses*, N&Q, 10:5, May 1963, 169-175 (AES, 6:8, Oct. 1963, 2260); *Some Antedatings in Kantian Philosophy*, N&Q, 17:8, Aug. 1970, 315-316 (AES, 14:4, Dec. 1970, 1020); and *Antedatings in Logic*, N&Q, 17:9, Sept. 1970 (AES, 14:4, Dec. 1970, 999).] —J.S.P.

V. MEDIEVAL

Old English

314. Stepsis, Robert, and Richard Rand. *Contrast and Conversion in Cynewulf's*

ELENE, NM, 70:2, 1969, 273-282. In this work Cynewulf used a few hints from a Latin source, the *Acta Cyriaci*, and formed a narrative that is a "theological reflection on the nature of Christianity." The structure rests upon the contrasting of darkness and light, the concealment and revelation of the cross and the nails, of blindness and sight. These contrasts are organized as stages in the poem thus leading through conversion toward the stage where finally a Christian can see God. —C.E.G.

315. Hill, Thomas D. **Figural Narrative in ANDREAS**, NM, 70:2, 1969, 261-273. The conclusion of this poem can best be explained through a kind of typological criticism; a pattern emerges that links the conversion of the Meremedonians to various aspects of baptism. "Baptism involves judgment and mercy, fire and water, death and rebirth"—aspects which are inherent in the miracles performed by Andreas. —C.E.G.

316. Cameron, A. F. **Saint Gildas and Scyld Scefing**, NM, 70:2, 1969, 240-246. Materials to illustrate Scyld Scefing's ship burial (*Beowulf*, ll. 26-52) have so far been looked for in Old Norse sagas, the *Poetic Edda*, or archaeological evidence. However, the description of the ship burial for Saint Gildas by a monk of Rhys in Brittany, edited for example by Theodor Mommsen (*Monumenta Germaniae Historia, Auctores antiquissimi* XIII, *Chronica minora* iii, Berlin, 1894-1898, pp. 91-106), resembles very much that of Scyld Scefing, although the relationship between the two accounts is not yet established. —C.E.G.

317. Campbell, A. P. **The Time Element of Interlace Structure in BEOWULF**, NM, 70:3, 1969, 425-435. Whether Beowulf and Hrothgar were pagans or Christians seems to be a misleading question: they must be seen as both. This is revealed in the poem's handling of time. The poem holds together the past, of which the narrator tells, and the present, a time contemporary with the poet. —C.E.G.

318. Osborn, Marijane. **Laying the Roman Ghost of BEOWULF 320 and 725**, NM, 70:2, 1969, 246-255. The "stanfag" road (l. 320) and the "fag" floor (l. 725) in *Beowulf* have been taken as non-Germanic features of Roman influence. Since stone-roads also lead to halls in Germanic sites, a "stanfag" road does not necessarily point to Roman remains. And the "fag" floor cannot mean "mosaic," for there are several allusions in *Beowulf* to a wooden floor. "Fag" is probably used ambiguously: it could mean "adorned" by the hall-dwellers or by "the degenerate and guilty blood of an outcast"—Grendel. —C.E.G.

319. Whitbread, L. **BEOWULF and Archaeology**, NM, 70:1, 1969, 53-62. When Hrothgar returned to the hall of Heorot the day after Beowulf's fight with Grendel, he found Grendel's right arm displayed as he "stod on stapole" (*Beowulf*, l. 926). Archaeological sites such as Old Yeavering in Northumberland and the Trelleborg fortress in Denmark offer evidence that the "stapol" was a pillared construction, a kind of "gallery or colonnade, a supplementary outer roof running right round the building including the doorways." —C.E.G.

320. Hill, Thomas D. **Notes on the Imagery and Structure of the Old English CHRIST I**, N&Q, 19:3, Mar. 1972, 84-89. [In three parts the article discusses the imagery of this poem, relating it chiefly to the Bible and to Augustinian concepts, and in a fourth part, the structure. This last rather elusive element can be seen as involving "a series of meditations on Advent," the progression from theme to theme being based upon association.] —J.S.P.

321. Hill, Thomas D. **Satan's Fiery Speech: CHRIST AND SATAN 78-9**, N&Q, 19:1, Jan. 1972, 2-4. Biblical and secular parallels to Satan's breathing out fire suggest that the author of this poem adapted traditional iconography about devils, being aware that prophetic speech had also long been associated with fire. Thus Satan's fiery speech symbolizes his condition and parodies prophetic utterance. Though the biblical verses cited by Merrel D. Clubb in his edition of this work (*Yale Studies in English*, Vol. 70, 1925), are relevant in a general way, they illustrate a different image; a passage in the *Visio Pauli*, where Paul sees fallen angels in torment, their hair and mouths giving off sparks, seems more relevant. —J.S.P.

322. Farrell, Robert T. **A Possible Source for OE DANIEL**, NM, 70:1, 1969, 84-90. A comparison of the contents indicates that Hippolytus's commentary on the *Book of Daniel* is a probable source for the OE *Daniel*. Furthermore there is in both books the similar view that the brave and faithful to God will triumph in times of adversity. —C.E.G.

323. Swanton, M. J. **Ambiguity and Anticipation in THE DREAM OF THE ROOD**, NM, 70:3, 1969, 407-425. The author of this work employed several words with their different meanings, such as "fah" (stained or hostile) or "swat" (sweat or blood). The ambiguities thus created lead to a poetic density. Remarkable, too, is a "series of oblique statements" that "establishes our opening view of the mysterious vision" by gradually increasing the strength of the employed metaphors: from the simple "treow" (l. 4), "beam, beacen" (l. 6), "ne gealga" (l. 10), "sigebeam, wuldres trow" (l. 14), "wealdres treow" (l. 17) the author leads the reader to "Haelendes treow" (l. 25) until finally the crucifixion itself is spoken of—"rod waes ic araered; ahof ic ricne cyning" (l. 44). Thus a series is achieved that anticipates the dreamer's vision in the later text. —C.E.G.

324. Taylor, P. B. **Heroic Ritual in the Old English Maxims**, NM, 70:3, 1969, 387-407. The OE maxims can be characterized as "pithy observations on the order of the Anglo-Saxon universe." Both kinds, the bið-maxims and the sceal-maxims, reflect as poetry the heroic life of the time. Three categories can be distinguished: maxims which "reveal the order and rituals of nature," descriptions of "the requisites of the warrior-life," and those that "imply the relationship between the rule of God and the rule of kings." The maxims thus show the spirit and the values of their time. —C.E.G.

325. Lucas, Angela M. **The Narrator of THE WIFE'S LAMENT Reconsidered**, NM, 70:2, 1969, 282-297. The theory of Martin Stevens (*The Narrator of THE WIFE'S LAMENT*, NM, 69:1, 1968, 72-90 [AES, 15:6, Feb. 1972, 1640]) and R. C. Bambas (*Another View of the Old English WIFE'S LAMENT*, JEGP, 62:2, Apr. 1963, 303-309 [AES, 7:1, Jan. 1964, 104]) that the speaker-narrator must be a man is based on an analysis of grammatical forms that Stevens and Bambas say have been misinterpreted. However, these analyses are not quite conclusive; the "mood and tone of the poem" suggest that the narrator is not a man. —C.E.G.

326. Rissanen, Matti. **The Theme of "exile" in THE WIFE'S LAMENT**, NM, 70:1, 1969, 90-104. Comparison of this work with *The Wanderer* and *The Seafarer* reveals evidence that all these elegies employ the theme of exile as a structural device. S. B. Greenfield in *The Formulaic Expression of the Theme of "Exile" in Anglo-Saxon Poetry* (*Speculum*, 30:2, Apr. 1955, 200-206) sees "four aspects of the exile condition: status, deprivation, state of mind, and movement in or into exile." These are comparable to passages in the other two elegies. It can also be argued that the parallelism found in

all three supports the view that the narrator of *The Wife's Lament* is a man lamenting the loss of his lord, and not a woman lamenting the loss of her husband; but neither view is yet firmly established. —C.E.G.

327. Opland, J. *Scop and Imbongi—Anglo-Saxon and Bantu Oral Poets*, ESA, 14:2, Sept. 1971, 161-178. An investigation of the Bantu oral tradition can cast light on the AS because of the similarities between the two societies, with their focal points of kin and chief, and between the metrical form and content of their poetry. Such an investigation will contribute to understanding the function and status of the scop and the working of the AS poet's mind. Most important is the support given to those who oppose the theory of the oral composition of *Beowulf* and maintain that literate poets can write in the traditional oral mode; for there are numerous literate Bantu poets who write poetry identical to the oral poetry they grew up with. —W.R.

328. Robinson, Fred C. *Old English Research in Progress, 1968-1969*, NM, 70:3, 1969, 518-534. [This bibliography is alphabetized according to subject and author. Symbols indicate articles, essays, chapters, books, monographs, or doctoral dissertations and whether they are in progress or complete. The list adds 179 items to lists previously reported in NM, 66:2, 1965, 235-254; 67:2, 1966, 191-205; 68:2, 1967, 193-208 (AES, 13:9, May 1970, 2859); 69:3, 1968, 472-487 (AES, 15:6, Feb. 1972, 1645), and lists two projects previously reported that have been abandoned.] —C.E.G.

Middle English

329. Bloomfield, Morton W. *THE MAN OF LAW'S TALE: A Tragedy of Victimization and a Christian Comedy*, PMLA, 87:3, May 1972, 384-390. The contradictory responses to this tale are best explained by the opposition of tragic elements in the narrative events and the comic elements in the distancing style, in the faintly comic story, and above all in the happy Christian ending. The tale is not a Shakespearean tragedy but a tragedy of victimization, prototypes of which may be found in the Saint's life and in late classical romance. This opposition between involvement and distancing is manifested in various ways, not the least of which is its metrical form. It is no accident that a major source is Innocent III's *De contemptu mundi* which develops the theme of contempt for the world for the sake of an ultimate happy ending in heaven. —P.G.D.

330. Poteet, Daniel P., II *Avoiding Women in Times of Affliction: An Analogue for the MILLER'S TALE*, A 3589-91, N&Q, 19:3, Mar. 1972, 89-90. John's agreement to separate kneading tubs for himself and his wife comes from his taking literally the mystery play presentation of Noah's trouble in getting his wife into the ark. He would doubtless agree with Nicholas that separation of the sexes is required to prevent sin, this last idea being based upon contemporary sermons. Thus both contemporary drama and pulpit oratory shape the detail; we admire the wit of Nicholas and laugh at John's naïvete. —J.S.P.

331. Deligiorgis, S. *Structuralism and the Study of Poetry*, NM, 70:2, 1969, 297-306. Structural analysis of Chaucer's *Parlement of Foules*, *The Shipman's Tale* and other works reveals a relationship between the form of the couplets, which might be open or closed, and the contents of the particular poem. Thus it can be said that the contents of ll. 99-105 of *Parlement* not only reflect an arrangement "similar to that of the rhymes of the royal stanza" (a-b-a-b-b-c-c), but this part also reflects the whole poem which could perhaps be viewed as one "huge rhyme royal." —C.E.G.

332. Markland, Murray F. **TROILUS AND CRISEYDE: The Inviolability of the Ending**, *MLQ*, 31:2, June 1970, 147-159. The disorder here is intentional, meant to characterize the narrator, who is not the poet. By comparing this ending with that of *Il Filostrato* and by analyzing the last 17 stanzas, one sees that Chaucer's ending does not derive from Boccaccio's and that the disorder (offering three ending points, two tailpieces, and two reversions to topics dropped, all of which, however, cannot be rearranged) is expressed by someone whose commonplaces of wisdom may be true but do not derive from the story. Chaucer's rejection of *Troilus* at the end of *The Canterbury Tales* indicates that he saw it not as a moral lesson but as a tribute to love.
—M.S.

333. Kirby, Thomas A. **Chaucer Research in Progress 1968-1969**, *NM*, 70:3, 1969, 545-555. [The bibliography lists subjects alphabetically under the following headings: General Studies, Editions, *Canterbury Tales* (General and Individual Tales), *Troilus and Criseyde*, Other Poems, and Prose.]
—C.E.G.

Cf.: Item 352.

334. Kennedy, Edward D. **Two Notes on Malory**, *N&Q*, 19:1, Jan. 1972, 7-10. (1) Two additional passages in the Spanish *Tristan* may be cited as evidence "that Malory's French source was related to the Spanish texts." [See Edward D. Kennedy, *Arthur's Rescue in Malory and the Spanish TRISTAN*, *N&Q*, 17:1, Jan. 1970, 6-10 (*AES*, 13:7, Mar. 1970, 2186).] The first passage concerns advice given Mark by his barons to invite Tristram back in friendship; in the second Tristram speaks of his past service and asks that he not be executed shamefully. Though the Spanish versions are not as close to Malory's as the French, source studies of Malory's Tale V should take account of both. (2) A reference to Tristram's death in *La Mort le Roi Artu*, "Malory's main source for Tales VII and VIII," seems to have given Malory the idea of including it in these final tales. Scholars have overlooked the reference.
—J.S.P.

335. Cawley, A. C. **MANDEVILLE'S TRAVELS: A Possible New Source**, *N&Q*, 19:2, Feb. 1972, 47-48. Mandeville may have drawn from Macrobius's *Commentarii in Somnium Scipionis*, 2.5 for his statement (M. C. Seymour edition, Oxford U., 1967, p. 135) about the impossibility of persons in the antipodes falling off the earth because they presumably were upside-down—an assumption that troubled the unlearned.
—J.S.P.

336. Hill, Betty. **Cambridge, Fitzwilliam Museum MS. McClean 123: Addenda**, *N&Q*, 19:2, Feb. 1972, 45-46. [Seven additional items of bibliographical information supplement the data in the article of the same title in *N&Q*, 12:3, Mar. 1965, 87-90; (*AES*, 9:2, Feb. 1966, 436).] Information now available suggests the Ms was compiled "for a wealthy, educated and devout laywoman."
—J.S.P.

337. Whitworth, Charles W., Jr. **Changes in the Roles of Reason and Conscience in the Revisions of PIERS PLOWMAN**, *N&Q*, 19:1, Jan. 1972, 4-7. Changes in the A, B, and C texts show that Langland's knowledge of theology and philosophy increased during its revisions and that he strove for greater precision and consistency. One needs, for instance, to keep in mind the two meanings in Scholastic thought of the term "conscience": the moral faculty and the art of discerning moral right and wrong. When *synderesis*, the natural inclination to good, is inadequate, reason must enter in. Speaking strictly, by the word "conscience" Scholastic theologians meant "the act of moral judgment." Various episodes in the poem involving Reason and Conscience

reveal Langland's awareness of the importance of this theological distinction and make for improved consistency with what has preceded. —J.S.P.

338. Hill, Betty. A Note on **THE WAY OF CHRIST'S LOVE, THE WAY OF WOMAN'S LOVE** in **B.M. MS. Harley 2253**, *N&Q*, 19:2, Feb. 1972, 46-47. In the first of these two medieval lyrics a fragment from a 13th-century Ms of Caius College is expanded; the second is a secularized version of a poem from Ms Egerton 613. Their resemblances in the Harley Ms versions "indicate an intermediate stage of transmission during which one of the two Ways became a conscious adaptation of the other." —J.S.P.

339. Robbins, Rossell Hope. **Middle English Research in Progress 1968-1969**, *NM*, 70:3, 1969, 534-545. [The bibliography is arranged alphabetically according to subjects, authors, and titles. It supplements lists in *NM*, 65:3, 1964, 360-369 (*AES*, 8:9, Nov. 1965, 2653); 66:2, 1965, 250-254; 67:2, 1966, 205-213; 68:2, 1967, 208-212 (*AES*, 13:9, May 1970, 2822); 69:3, 1968, 483-499 (*AES*, 15:3, Feb. 1972, 1667).] —C.E.G.

Cf.: Item 404.

Romances

340. Reiss, Edmund. **Symbolic Detail in Medieval Narrative: FLORIS AND BLANCHEFLOUR**, *PLL*, 7:4, Fall 1971, 339-350. Medieval narratives vary in their use of symbolic detail; but even a narrative such as this one, where plot may seem emphasized, has a pattern of symbols which contribute functionally to the narrative's significance. The names of the title characters and other floral references, the colors red and white, the butterfly, the chess game, and the garden within Babylon indicate the presence of symbolic details, and "provide a symbolic framework that allows the narrative level of the romance . . . to exist in terms of more than narrative requirements." Finally, "the birth of the two children on the Feast of Flowers" may suggest "a figurative death and resurrection" since the romance ends happily when Flora, after symbolically defeating death and finding Blanche-flur, returns to be crowned ruler. —K.B.

341. Burrow, J. A. **Two Notes on SIR GAWAIN AND THE GREEN KNIGHT**, *N&Q*, 19:2, Feb. 1972, 43-45. (1) The coincidence of the words "fire" ("Fyrre") and "plede" ("plete") in *Gawain*, l. 1304, and *Pearl*, l. 563 suggests a new reading of the passage in *Gawain*. "Fire" should not be read there as meaning "further," as some have suggested; rather, it belongs with "plede," as in *Pearl*, and the sense is "'And do not continue to press your claims in this way any further, lest he incur your displeasure.'" The poet is legalistically precise. (2) The phrase "lordes and ledes" in *Gawain*, l. 2515 represents a copyist's misreading; instead of "ladis" (ladies), the poet probably wrote "lades" (knights). The Round Table was a wholly masculine association. —J.S.P.

VI. RENAISSANCE

Alexander Barclay

342. Lyall, R. J. **Tradition and Innovation in Alexander Barclay's TOWRE OF VERTUE AND HONOURE**, *RES*, 23:89, Feb. 1972, 1-18. This work borrows less from Jean Lemaire's *Le Temple d'Honneur et de Vertue* than Beatrice White has suggested in *The Eclogues of Alexander Barclay* (EETS, 1928). Barclay uses classical references in the first section to emphasize the difficulty the aspiring hero has in

reaching his goal. Although he expresses conclusions common to early elegies, Barclay's handling of the subject of death is original and innovative, producing "the effect of contemplation," the effect of the author thinking through complex moral issues. *Towre* represents the first English attempt at a pastoral elegy. —L.B.H.

Barnabe Barnes

343. Jackson, MacD. P. *Shakespeare's SONNETS, PARTHENOPHIL AND PARTHENOPHE, and A LOVER'S COMPLAINT*, N&Q, 19:4, Apr. 1972, 125-126. There seems to have been a borrowing between the first two of these works, but who borrowed from whom? Claes Schaar (*Elizabethan Sonnet Themes and the Dating of Shakespeare's SONNETS*, *Lund Studies in English*, 32, 1962) thinks Barnes borrowed from Shakespeare, but chronological considerations, such as a parallel between a line in Barnes's sonnet sequence (1593) and Shakespeare's *Lov.* (c. 1600), negate this. Lines 316-317 of *Lov.* (modern numbering) echo one in Barnes's *Sonnet 49*; so does the opening of Shakespeare's *Sonnet 119*. —J.S.P.

Francis and John Beaumont

344. Sell, Roger. *The Authorship of THE METAMORPHOSIS OF TABACCO and SALMACIS AND HERMAPHRODITUS*, N&Q, 19:1, Jan. 1972, 10-14. The evidence for attributing these works to John and Francis respectively is inconclusive, but that for the latter is somewhat stronger than that for the former. *The Metamorphosis* could have been written by George Sandys, whose age and interest in Ovid and tobacco are all points favoring his authorship of the piece. In *Salmacis* one of the poems complimenting *The Metamorphosis* is signed "F.B.," which "marginally increases the possibility that . . . Francis wrote *Salmacis*." One might also note "that the initials 'A.F.' beneath one of the complimentary poems in the original edition of *Salmacis* could feasibly belong to Anthony Faunt of Foston, Leicestershire. —J.S.P.

Robert Burton

345. Renaker, David. *Robert Burton's Tricks of Memory*, PMLA, 87:3, May 1972, 391-396. A comparison of the text of *Anatomy of Melancholy* with its sources shows that Burton made substantial alterations apparently because of his memory. Figures are exaggerated, extraordinary events are made more extraordinary, and sometimes two remembered names or the elements of the two stories are fused. The resulting distortions often exceed their originals in literary charm, but the effect is never to falsify or misrepresent the meaning of the original. —P.G.D.

Charles Cotton

346. Dust, Alvin I. *Charles Cotton: His Books and Autographs*, N&Q, 19:1, Jan. 1972, 20-23. Sir Henry Wotton's *A Panegyrick of King Charles* (1649?) in the New York Public Library, a copy of *Scarronides* (1664) in the Pierpont Morgan Library, and five autographs at Harvard's Houghton Library [which are discussed at some length] may be added to the list of Mss, autographs, and copies of books by or associated with Cotton that turned up as a result of Ernest M. Turner's appeal (N&Q, Apr. 20, 1935). —J.S.P.

Richard Crashaw

347. Tytell, John. *Sexual Imagery in the Secular and Sacred Poems of Richard Crashaw*, L&P, 21:1, 1971, 21-27. Crashaw freely employs a good deal of sexual imagery in many poems. These images, when overstated and torrid, are startlingly inconsistent

with the religious subject. On the other hand, his use of sexuality in his secular poems is modestly understated, calm and almost without passion. It seems as if Crashaw could express erotic desire only within a religious context. —M.K.

348. Kelliher, Hilton. *Crashaw at Cambridge and Rome*, N&Q, 19:1, Jan. 1972, 18-19. Allusions in *Tixall Poetry* (1813) discussed in two previous articles supply further information about Crashaw's friends at Cambridge and Rome. [See N. W. Bawcutt, *A Seventeenth-Century Allusion to Crashaw*, N&Q, 9:6, June 1962, 215-216 (AES, 5:8, Oct. 1962, 2046); and P. G. Stanwood, *Crashaw at Rome*, N&Q, 13:7, July 1966, 256-257 (AES, 10:1, Jan. 1967, 212).] Two references to "our Crashaw" in Edward Thimelby's verse-letters suggest that Thimelby and Thomas Normanton, recipient of the letters, knew Crashaw personally. Normanton was a fellow of Pembroke who converted to Catholicism, attended the English College at Rome, and travelled with Thomas or William Keightley and Thomas Playters. Crashaw may have known them all at Cambridge. Stanwood noted that Crashaw met Thimelby in Rome. Thimelby's undistinguished verses, collected by Herbert Aston (1653), suggest a knowledge of and liking for Crashaw's work. —J.S.P.

William Crashaw

349. Hudson, Anne. *A Lollard Quaternion*, RES, 22:88, Nov. 1971, 435-442. A *Memorable Monument of Antiquity* (in the Cosin Library at Durham University) was compiled by William Crashaw, Richard's father, in order to bring some early English texts to James I's notice. Crashaw misdated the work, however. In content and form it resembles a Lollard document: the quaternion. —L.B.H.

Sir John Davies

350. Bishop, Carolyn J. *Raleigh Satirized by Harington and Davies*, RES, 23:89, Feb. 1972, 52-56. The "Paulus" mentioned in Davies's epigram *In Paulum* (No. 41) probably refers to Raleigh. The identification of Paulus as Raleigh in Harington's epigrams makes Davies's reference likely, since Davies and Harington were friends and exchanged verses. Internal evidence also supports the validity of this identification. —L.B.H.

Thomas Dekker

351. Kolin, Philip C. *A Shakespearian Echo in Dekker's OLD FORTUNATUS*, N&Q, 19:4, Apr. 1972, 125. The phrase "whilst at his scars/They scoff, that ne'er durst view the face of wars (I.i.118-119) may echo "He jests at scars that never felt a wound" in *Romeo*, II.iii.1. —J.S.P.

William Dunbar

352. Eddy, Elizabeth Roth. *Sir Thopas and Sir Thomas Norny: Romance Parody in Chaucer and Dunbar*, RES, 22:88, Nov. 1971, 401-409. Dunbar's *Sir Thomas Norny* was based on Chaucer's *Sir Thopas*. Literary and linguistic parallels show up in the "somewhat southern and old-fashioned language, the use of the tail-rhyme stanzas of romances, and the appearance of "certain jingly and trite phrases and rhymes." Dunbar's social satire is directed at a court fool; he uses some of the same anti-climactic effects Chaucer uses. —L.B.H.

Richard Flecknoe

353. Burdon, P. H. *Andrew Marvell and Richard Flecknoe in Rome*, N&Q, 19:1,

Jan. 1972, 16-18. Flecknoe's letters suggest that during 1644-1645 he was living comfortably in Rome on the bounty of patrons; in 1646, however, he was impoverished. Since we know from Marvell's *Fleckno, an English Priest at Rome* that the cleric was lacking money when Marvell visited him during Lent, we can conclude that Marvell met Flecknoe in Rome "about March 1646." Flecknoe's attempts during 1646 to gain patronage seem to have had slight success; Marvell might have provided worthwhile contacts with the great then in Rome, such as the Duke of Buckingham and his brother Lord Francis. Accepting the likelihood of this last makes it more probable that Marvell wrote the elegy on Lord Francis's death in 1648. —J.S.P.

Phineas Fletcher

Cf.: Items 367 and 368.

John Ford

354. Greenfield, Thelma N. *The Language of Process in Ford's THE BROKEN HEART*, PMLA, 87:3, May 1972, 397-405. The language of this play explains the operation of the processes dramatized, delineating cause and effect in feelings and actions. The characters' names signify what they have become within the chain of causality. The beginning is heavily explanatory, and characters continually explain what they and others do and have become. Speeches are syntactically ambiguous and metaphorically unstable. Short, direct statements bring the longer passages to rest, the two styles forming a rhythmical unit, balancing each other, and providing a sense of things unsaid. Ford controls any tendency to melodrama and harmonizes surprise with inevitability, narrowness with range, and explicitness with implication. —P.G.D.

Sir John Harington

Cf.: Items 350.

Robert Heath

355. Crosland, George N. *Notes on an Unpublished Manuscript by Robert Heath (FL. 1650)*, N&Q, 19:1, Jan. 1972, 19-20. Heath's unpublished translation of the *Aeneid*, extant in Ms at the William Andrews Clark Library, seems to have gone unnoticed. Most of it was done in 1646, according to dates at book endings. The translation, in heroic couplets, is rather literal, lacking in economy of phrasing and often metrically rough, though "often surprisingly rich and concrete" in its diction. —J.S.P.

George Herbert

356. West, Michael. *Ecclesiastical Controversy in George Herbert's PEACE, RES*, 22:88, Nov. 1971, 445-451. This work "is not primarily an allegory of human experience nor of religious conversion," as it is commonly read. "Rather, it draws upon thoroughly traditional symbolism to comment on ecclesiastical controversies of growing prominence in early 17th-century England." —L.B.H.

Ben Jonson

357. Calder, Daniel G. *The Meaning of "Imitation" in Jonson's DISCOVERIES*, NM, 70:3, 1969, 435-440. J. W. H. Atkins's claim (*English Literary Criticism: the Renaissance*, Methuen, 1955) that Jonson's concept of imitation is non-Aristotelian is the result of employing a definition of truth different from Jonson's in his *Timber: or, Discoveries*. Jonson adopts "Aristotle's modification of Plato's scheme," and is

thus able to define truth in a way that includes "the metaphysical concept of the physical object." He writes about nature not only as the world of created objects but also about the world as a creative process. Fiction for Jonson is not "imitation of objects subject to decay," but is "imitation of the force of unchanging Nature which cannot decay."
—C.E.G.

Christopher Marlowe

358. Burwick, Frederick. Marlowe's **DOCTOR FAUSTUS**, NM, 70:1, 1969, 121-145. By suspending his hero between alternatives, Marlowe is able to maintain dramatic tension. The choices, however, are interdependent with two manners employed in the speech of Faustus, the argumentative and passionate—logos and pathos. They are combined in Faustus, who thus becomes "a sympathetic figure of tragic state."
—C.E.G.

John Marston

359. O'Neill, David G. **The Commencement of Marston's Career as a Dramatist**, RES, 22:88, Nov. 1971, 442-445. A cancelled passage in Marston Senior's will suggests that by Oct. 1599, his son had a strong interest in the theater. It would seem "that the Bishops' ban may have had little influence" on Marston's decision to turn from satirist to dramatist.
—L.B.H.

Andrew Marvell

Cf.: Item 353.

John Milton

360. Jones-Davies, M. T. **Note sur la légende de Sabrina dans le COMUS de Milton**, EA, 20:4, Oct.-Dec. 1967, 416-419. The legend of the Severn River was recounted by Geoffrey of Monmouth in **Chronique**, Spenser in **The Faerie Queene**, and Drayton in **Polyolblon**. Among those poets inspired by this legend, one rarely finds the name of Thomas Lodge, who retraces it in **The Tragical Complaint of Elstred** (1593). Lodge ought to be included among those who inspired Milton's **Masque of Comus** (1634). (In French)
—J.K.K.

361. Blondel, Jacques. **Le merveilleux dans le paradis miltonien, Chant IV**, EA, 20:4, Oct.-Dec. 1967, 348-356. The fourth canto of **Paradise Lost** is the first in the human genre of pastorals with a fairytale-like atmosphere. The merveilleux is evoked by the lack of "vraisemblance," as in the handling of the epic combat between good and evil, the result being much like "le ballet de cour" at Versailles. The language reinforces the invraisemblance; the discourses of Adam and Eve are equal to those of their Creator. The setting is so grandiose as to render merveilleux what is natural, and the time element of eternal spring aids the effect. Perhaps in his use of the merveilleux Milton is not presenting a nostalgic view of Eden, but he is re-creating glory and beauty as the artists of the Renaissance imagined it. The merveilleux may then be realized as an earthly paradise which man may know. (In French)
—J.K.K.

362. Hughes, Merritt Y. **Satan "Now Dragon Grown" (PARADISE LOST, X, 529)**, EA, 20:4, Oct.-Dec. 1967, 357-369. Contrary to the beliefs of Joseph Addison and A. H. Gilbert, the lines of Sin, Death, and Satan in Book X are neither simply "artistic" nor "questionably ornamental." They are a device to fulfill the Aristotelian dictum calling for peripeteia in the plots of the best epics. Its theological commitment required

Paradise Lost to have mankind's enemy experience a reversal of fortune. Thus Milton felt challenged "to create a series of scenes which would usher Satan out of the fable with proper ignominy." Satan's metamorphosis into a serpent and "his involvement with his followers in the delusion by the deceitful fruit in the grove" were the result.

—J.K.K.

363. Sims, James H. **PARADISE LOST: "Arian Document" or Christian Poem?** EA, 20:4, Oct.-Dec. 1967, 337-347. Contrary to Maurice Kelley's presentation of the poem as an "Arian document" in **This Great Argument: A Study of Milton's DE DOCTRINA** (Princeton U., 1941), the work is "a Christian poem . . . acceptable to Orthodox Christian readers." Kelley believes that because the **De Doctrina** and **Paradise Lost** were synchronous works, they automatically must express identical views, i.e., "apparently Trinitarian passages in **Paradise Lost** are capable of Arian interpretation." He fails, however, to acknowledge the distinction between dramatic poetry and systematic theology. Views expressed in the poet's own voice may be considered Milton's; views expressed by characters cannot be attributed to Milton "unless, as is often true, the context or his own comments make his agreement clear." —J.K.K.

364. Fluchère, Henri. **John Milton, Poète vivant?** EA, 20:4, Oct.-Dec. 1967, 409-415. Although Eliot and Pound condemn Milton for his allegedly poor use of the English language, what is important is the effect the language produces on the readers' senses. It is regrettable to argue the merits of Milton's style on a dissociation of its musical virtues and the content of the words. Monotonous rhythm and inflexible style are characteristic of Milton's poetry; its greatness is found in the rare breaks with the constant rhythm and the sudden changes in the continuous succession of expressions. (In French)

—J.K.K.

365. Mayoux, J. J. **Aspects de l'Imagination de Milton**, EA, 20:4, Oct.-Dec. 1967, 378-398. Milton's imagination is marked by a dynamic dualism: ascending and descending directions; microcosmic as well as macrocosmic impressions; and the subjective and objective reality of his metaphysical or mythological entities. This dualism is characterized most explicitly in the contrast between the negative aspect of the human condition, which is illustrated by repeated allusions to sins of a sexual nature and the positive aspect of the divine (exemplified through the music of the spheres or pure light). Positive exaltation expressed forcefully and with pride is the force that lifts Milton out of the mediocrity of humanity into the realm of divine inspiration. (In French)

—J.K.K.

366. Saillens, Emile. **Coup d'oeil sur les débuts de Milton en France**, EA, 20:4, Oct.-Dec. 1967, 399-408. In Jan. 1650 Milton's anti-monarchical publications **The Tenure** and **Eikonoklastes** appeared and passed to the French through translators who ignored the name of the author. His **Defensio**, which originally appeared in Latin, were so well received that the French burned them in June 1651. By 1653, however, they were translated into French and permitted distribution without difficulty. The people in the various regions of France responded differently to Milton's writings, depending on the translation they read and their political leanings. (In French)

—J.K.K.

Cf.: Item 423.

John Oldham

367. Brooks, Harold F. **Oldham and Phineas Fletcher: An Unrecognized Source for**

SATYRS UPON THE JESUITS, RES, 22:88, Nov. 1971, 410-422. It is apparent that when Oldham wrote this work he knew Fletcher's poems on the Gunpowder Plot—*Locustae, Vel Pietas Jesuitica* and *The Locusts, or Apollyonists*. *Satyr*s contains parallels with *The Locusts* that are also parallels with some of Oldham's established sources such as Ben Jonson's *Catiline* or Henry Foulis's *History of Romish Treasons*. [Examples are cited.] —L.B.H.

368. Brooks, Harold F. **Oldham and Phineas Fletcher: An Unrecognized Source for SATYRS UPON THE JESUITS. Part II**, RES, 23:89, Feb. 1972, 19-34. Oldham's debt to Fletcher appears in his treatment of such themes as the history of the popes; the source of the political and social power of the Jesuits; the idea that Catholics were at odds with the Bible and the Jesuits with Jesus; and the Catholic chagrin over the loss of England. But Oldham's debt to Fletcher cannot be separated from his debt to Henry Foulis, George Hall, and numerous others. [For Part I, see preceding abstract.] —L.B.H.

Shakespeare

369. Rinehart, Keith. **Shakespeare's Cleopatra and England's Elizabeth**, SQ, 23:1, Win. 1972, 81-86. A few details in *Antony* may be based on events in Elizabeth's reign and Cleopatra partly modelled on Elizabeth. Both queens are witty and resourceful, used their attractiveness as women and their subject's worship of them to achieve political ends, and were given to public displays of anger. The palm-reading scene may have its origin in the fondness of Blanche Parry, "chief gentiewoman of the Privy Chamber" for palmistry. Cleopatra's eagerness for a description of Octavia (not in Plutarch) recalls that of Elizabeth for one of Mary of Scotland (from Sir John Melville in 1564). The ambiguity in Cleopatra's feelings for Antony in the first four acts finds its counterpart in Elizabeth's well-known vacillation concerning her suitors. —A.G.

370. Wolk, Anthony. **The Extra Jaques in AS YOU LIKE IT**, SQ, 23:1, Win. 1972, 101-105. The use of one name for two characters need not be taken as evidence of revision or hasty writing. By giving the same name, Jaques, to the middle brother (who appears only in the last scene) that he gives to the malcontent, Shakespeare is able to develop the theme of the three temptations of the world, a theme sketchily treated in Lodge's *Rosalynde*, his source. In Lodge, avarice is represented by Saladyne (Oliver), lust by Rosader (Orlando) and pride by Fernandyne, the middle brother. Jaques's railing, more exactly than Fernandyne's bookishness, reflects the temptation of pride. The single name for the middle brother and the malcontent serves to link Jaques with Oliver and Orlando and thus to link the three temptations. The third is overcome at the play's end when Jaques acquires humility. —A.G.

371. Hale, David G. **CORIOLANUS: The Death of a Political Metaphor**, SQ, 22:3, Sum. 1971, 197-202. Shakespeare's failure to synthesize the political themes of *Cor.* with the play's study of a tragic figure is reflected in the virtual disappearance of political issues in the last two acts, which almost exclusively concern the private life of the hero. Another indication of the failure appears in Shakespeare's treatment of the conventional analogy of the body to the commonwealth. The fable of the belly is irrelevant to the play's action, and the analogy is not consistently developed. The political situation of the play seems too complex "to be comprehended by a single analogy." —A.G.

372. Zolbrod, Paul G. *Coriolanus and Alceste: A Study in Misanthropy*, SQ, 23:1, Win. 1972, 51-62. In spite of obvious differences, Cor. and Molière's *Le Misanthrope* are alike in their tone of intense conflict and in their view of human beings as naturally belligerent. The most striking similarity in the two plays, however, lies with their heroes. Each is proud, assured of his moral superiority, and intolerant of human weakness. Admirable in their ideals, neither man can reconcile his allegiance to abstractions with the imperfections and contradictions of experience. In each man there is, as well, a strong element of self-pity. Their attempts at revenge are doomed to fail. For to turn against the society of which each is a part is to turn against the women they love; Volumnia and Célimène themselves embody the values of the two societies.

—A.G.

373. Stockholder, Katherine. *HAMLET: Between Night and Day*, L&P, 21:1, 1971, 7-20. Analysis demonstrates that the unconscious elements in the play provide an effective background for the conscious elements, such as the subtlety of Hamlet's mind, the suggestiveness of the play's themes, and the complexity of the political and social world in which Hamlet and Claudius participate. There is an organic relationship between the unconscious fantasy elements and plot, theme, and imagery. The action of the play dramatizes the way in which Hamlet attempts to work out his Oedipal problems, his relationship with parental authority figures, in a rational manner. —M.K.

374. Jofen, Jean. *Polonius the Fishmonger*, N&Q, 19:4, Apr. 1972, 126-127. Hamlet's calling Polonius a "fishmonger" (*Ham.* II.ii.190) has a religious-historical foundation rather than a linguistic one. According to *The Acts of the Privy Council* for 1593, the fishmongers had reported to the authorities various butchers in Middlesex who had processed and sold meat during Lent. Thus Hamlet was calling Polonius a spier-out of secrets. Coleridge first had this idea, though he derived it linguistically. —J.S.P.

375. Moore, Edward M. *William Poel*, SQ, 23:1, Win. 1972, 21-36. Poel's first Shakespearean production (1881), a performance of the First Quarto of *Ham.*, was done without scenery. In his next (*Meas.*, 1893) he made a determined effort to revolutionize Shakespearean production in England. The stage approximated an Elizabethan one, virtually no scenery was used, and there were fewer cuts in the text than was usual in the 19th century. While the acting was generally poor, much emphasis was placed on the "proper speaking of the verse." Poel's enormously beneficial influence on the staging of Shakespeare has blinded some to his faults. His belief that the plays reflected contemporary history led at times to eccentric interpretation and extensive cutting. His faults increased in later productions, most notoriously in the 1914 staging of *Ham.*

—A.G.

376. Greer, David. *Music for Shakespeare's "Samingo": Lasso Versus Anon.*, SQ, 23:1, Win. 1972, 113-116. The music for the drinking song *Hold, lingel, hold*, found in three Mss of the early 17th century, is more appropriate as the setting for Silence's snatch, "Do me right,/And dub me knight,/Samingo" (2 H. IV, V.iii.77-79) than is the music of Orlando di Lasso. Both the New Arden edition of the play (Methuen, 1966) and Peter J. Seng in *The Vocal Songs in the Plays of Shakespeare* (Harvard U., 1967) are incorrect in stating that the music for the song was composed by Lasso. This is only a possibility, not a demonstrated fact.

—A.G.

377. Schäfer, Jürgen. "When They Marry, They Get Wenches," SQ, 22:3, Sum. 1971, 203-211. The significance of Falstaff's defense of sack in 2 H. IV, IV.iii, rests on the

psychology of humors, more specifically on beliefs concerning the relationship of certain foods to temperament and the sex of one's offspring. Prince John's disdain for wine has turned his naturally hot complexion to a cold one and rendered him effeminate. He is likely to produce female children only. On the other hand, Hal's inherited "cold blood" has been converted through sack to a hot complexion, indicating manliness and valor. His issue is likely to be male, a further attestation of his fitness to rule.
—A.G.

378. Kaplan, Joel H. **Pistol's "Oath": HENRY V, II.i.101**, SQ, 22:4, Aut. 1971, 399-400. Pistol's remark that "sword is an oath" is a play on "'s word," a contraction of "God's word." It need not refer to the practice of "swearing oaths by the cross of a sword."
—A.G.

379. Velz, John W. **Caesar's Deafness**, SQ, 22:4, Aut. 1971, 400-401. In *The Life of Alexander the Great* Plutarch reports that Alexander would cup one ear when hearing a case to indicate his impartiality. This tradition may be the source for Caesar's response to Antony's belief that Cassius is harmless, "Come on my right hand, for this ear is deaf" (*Caesar*, I.ii.210). Caesar may be speaking figuratively, inviting Antony "to bring an indictment against Cassius."
—A.G.

380. Buckley, G. T. **Was Edmund Guilty of Capital Treason?** SQ, 23:1, Win. 1972, 87-94. Although Albany, in *Lear*, charges Edmund with high treason, none of Edmund's action comes under the definition of high treason in Shakespeare's day. Edmund has not conspired against Goneril and Regan, the rulers of the realm; he has made no plots against Albany's life; and he has fought in defense of the realm against foreign invaders. An adulterous relationship with the King's spouse constituted treason, but there is no clear evidence that Edmund is guilty of adultery with Goneril. Edmund's confession is not proof, for confessions were generally regarded as unreliable evidence. In having Albany make a charge that could not possibly be sustained, Shakespeare shows that in time evil will consume itself and that the forces of good can be a sufficient match for it.
—A.G.

381. Dove, John Roland, and Peter Gamble. **"Our Darker Purpose"—The Division Scene in LEAR**, NM, 70:2, 1969, 306-318. The division scene in *Lear* has been called improbable following Coleridge's argument in *Notes and Lectures* (1849). By supplementing the text with the stage-production, however, it becomes clear that Lear's "darker purpose is a blind purpose," because of his thinking that love from his daughters can be bought. His announcement of the threefold division not only takes the court by surprise but also the spectator: this "coup de théâtre . . . scarcely needs the help of textual comment," and thus reveals its probability.
—C.E.G.

382. Klevar, Harvey L. **KING LEAR: The Unnatural Nuptial Breach**, SQ, 23:1, Win. 1972, 117-119. The disruption in Lear's universe, initiated by the division of the kingdom, is reflected in the play's marriage relationships. Gloucester's past adultery, discussed in the opening lines, prepares the audience for social chaos and cosmic upheavals. Nature itself will punish, in an appropriate way, the various nuptial breaches in the play.
—A.G.

383. Vivas, Eliseo. **Tragedy and the Broader Consciousness**, SoR, 7:3, July 1971, 846-865. *Lear* is one of the few unmitigated tragedies; it presents eventualities of which the threat, and whatever sense of inevitability that threat carries with it, has its source

beyond man. An unmitigated tragedy must involve the universe, which cannot be the value-free universe of contemporary naturalism. The various conceptions of the universe are an organic part of the action, and one of the major factors giving the tragedy its profound cosmic resonance is the opposition of diverse and mutually incompatible notions of nature or the gods. Several factors negate the moralistic interpretation of this tragedy: the reality of the state of justice in Lear's universe, the hard hearts of Lear's daughters, and the utterly gratuitous death of Cordelia. Unmitigated tragedy such as *Lear* does not confirm our preconceived ideas of what the world is like. It helps us see into the abyss. —C.A.T.

384. Green, Thomas M. *LOVE'S LABOUR'S LOST: The Grace of Society*, SQ, 22:4, Aut. 1971, 315-328. This work is about the styles of thought and feeling that grace human life. Without kindness, generosity, and sweetness of manner, the rituals of society degenerate into a formalism that is as inadequate to the daily intercourse of men as it is to the experiences of love and death. Affectation and self-centeredness turn language into a rhetoric untrue to feeling and pervert decorum, the appropriateness of response, into "offenses against propriety." The final chastisement of the young men is severe. But their cruel ridicule of Holofernes and Armado during the pageant of the Worthies, though it can be regarded as an exorcism of their own follies, is incomplete in this respect. The penances set by the young ladies are needed to bring them to those virtues that "grace us, in the disgrace of death" (I.i.3). —A.G.

385. Pyle, Fitzroy. "The Way to Dusty Death," N&Q, 19:4, Apr. 1972, 129-131. Annotators of Macbeth's soliloquy (V.v.17ff.), finding the imagery generally not clearly interrelated, have tended to stress the total effect of the passage. It is possible, though, to examine it from Macbeth's point of view. Speaking of death, he uses the imagery of a funeral procession moving along a vault as a coffin is carried to its final resting place. Bracketed candles burning along the walls suggest a succession of days (tomorrows). Man is a shadow, as insubstantial and transitory as a candle's beams or the shadows it casts. And at the end, Shakespeare seems to join his character in depreciating life as "a Tale/Told by an Idiot." —J.S.P.

386. Scott, J. W. *MEASURE FOR MEASURE* and Castiglione, N&Q, 19:4, Apr. 1972, 128. Editors and commentators seem to have ignored the socio-moral matter at the end of *Meas.* in which Lucio is offered pardon if he will marry a whore whom he has made pregnant. Castiglione's *Courtier*, Book II, contains a reference to a practice in Spain and elsewhere whereby a man condemned to die is saved if a harlot asks to marry him. Can anyone supply further information on this practice? —J.S.P.

387. Harrison, Thomas P. *Shakespeare's Glowworms*, SQ, 22:4, Aut. 1971, 395-396. Shakespeare's placing of the glowworm's light in its eyes (*Dream*, III.i.173) may not be an error. While the light of the British glowworm is emitted from its tail, that of certain other species is not. Shakespeare may have read accounts of the New World species, whose light is emitted in organs called eyes, located under the wings. —A.G.

388. McPeck, James A. S. *The Psyche Myth and A MIDSUMMER NIGHT'S DREAM*, SQ, 23:1, Win. 1972, 69-79. Shakespeare may have made direct use of Apuleius's telling of the Cupid and Psyche story in Adlington's translation of *The Golden Ass*. Parallels of phrase are slight but significant. For instance, "antique fables" and "trifling toys" in Theseus's speech (V.i) recall "meere iest and fable" and "trifling toyes" in Adlington's preface; and Titania's phrase "parents and original"

(II.i.117) recalls a description of Venus as "the original parent of all these elementes." There are other similarities. Hermia and Helena, like Psyche, represent the constant woman, and the serpent imagery in their speeches echoes the importance of the serpent motif in the myth. The multiple aspects of Cupid are represented in the figures of Oberon, Puck, and the Indian boy. Aspects of Psyche and Venus are fused in Titania.
—A.G.

389. Berry, Ralph. **Pattern in OTHELLO**, SQ, 23:1, Win. 1972, 3-19. This play involves a pattern of relationships all containing an element of distrust. With Iago and Emilia, in some sense the paradigm of all the play's relationships, the distrust is mutual. Distrust figures in the very first scene with Roderigo persuaded, more by his need to believe what he wants to believe than by any evidence, that Iago can be trusted. The play offers two ways to truth. One, represented by the Senate, is the rational sifting of all available evidence. The other, represented by Desdemona, is a trust that is absolute. Othello believes Iago because his trust in Desdemona is not strong enough to withstand the distrust that marriage inevitably breeds. The play leaves us with the "inscrutability of the human soul." Iago's evil, Desdemona's trust, and Othello's distrust are all ultimately inexplicable.
—A.G.

390. Duncan-Jones, Katherine. **Yet Another Source for Othello's "Base Indian,"** N&Q, 19:4, Apr. 1972, 128-129. The reference in Gascoigne's *Steele Glas* (1575) to Moors spurning pearls may have formed part of an image-cluster in Shakespeare's mind that eventually found expression in *Oth.* V.ii.347-349.
—J.S.P.

391. Sipahigil, T. **Lewkenor and OTHELLO: An Addendum**, N&Q, 19:4, Apr. 1972, 127. The suggestion that Shakespeare used Sir Lewis Lewkenor's translation of *The Commonwealth and Government of Venice* (1599) in *Oth.* is probably correct but overlooks one link between the two works—the emphasis allegedly placed by the Venetians on the importance of a military commander, who supersedes the governor of a place where he is sent. Lewkenor's book gave Shakespeare the idea for changing the circumstances of Othello's departure for Cyprus from those in Cynthius's novella and emphasizing an atmosphere of urgency.
—J.S.P.

392. Barker, Kathleen M. D. **Macready's Early Productions of KING RICHARD II**, SQ, 23:1, Win. 1972, 95-100. [Using mainly playbills and newspaper accounts, the article attempts to give some sense of Macready's six productions of *R. II*: the initial one in 1813 in Newcastle and the sixth in 1829 in Bristol]. The first production, which was one of the very few of the play since Shakespeare's own day, was the most popular. The last seems to have been the most elaborately staged. It is difficult to determine the extent of Macready's cuts and alterations, but apparently they were less extensive than usual for the period.]
—A.G.

393. Felsen, Karl. **RICHARD II: Three-Part Harmony**, SQ, 23:1, Win. 1972, 107-111. The harmonious structure of the play is achieved in part through parallels of scene and event. Thus Richard's unsuccessful effort to settle a quarrel between the nobility in Act I is contrasted with Henry's successful effort in Act IV, and the conflict in Gaunt between loyalty to the king and love of child is balanced by the similar conflict in York. In general, the first act contains scenes repeated in the last two acts, whereas the second act contains predictions fulfilled in the last two. Act III, the focal point, reverses the roles of Richard and Henry. The structure helps

emphasize the degree to which the welfare of England depends on the character of its king.
—A.G.

394. French, A. L. **RICHARD II and the Woodstock Murder**, SQ, 22:4, Aut. 1971, 337-344. Information that Richard is responsible for his uncle Woodstock's murder, though not salient in the play itself, is essential to understanding some of the major events. The only definite references to Richard's hand in the murder are made by Gaunt. The murder lies behind the quarrel between Mowbray and Bolingbroke. The confiscation of Bolingbroke's estate is revenge against Gaunt who, on his death-bed, publicly accuses Richard of the crime. Left nameless by the confiscation, Bolingbroke has no choice but to return as a rebel, thus "breaking the law in order to restore it."
—A.G.

395. Levin, Richard. **A Good Reading from the Bad Quarto of ROMEO AND JULIET**, RES, 23:89, Feb. 1972, 56-58. In Q1 in one of the Nurse's statements (II.iv) she uses the word "stand." In Q2 "speake" is substituted and the double entendre is lost.
—L.B.H.

396. Maxwell, J. C. **ROMEO AND JULIET**, III.ii.51, N&Q, 19:4, Apr. 1972, 125. The first two words of the phrase "determine my weale or wo," generally emended to "determine of," following Q5 and F, perhaps should be "determine me."
—J.S.P.

397. Schwartz, Elias. **Shakespeare's SONNET XCIV**, SQ, 22:4, Aut. 1971, 397-399. This sonnet is not ironic praise of the cold and the calculating. Its major idea, typically Shakespearean, is that one must not waste one's gifts nor use one's power wrongly.
—A.G.

398. Jaeger, Ronald W. **A Biblical Allusion in Shakespeare's SONNET 154**, N&Q, 19:4, Apr. 1972, 125. The couplet, "Love's fire heats water, water cools not love," which concludes this sonnet may be an allusion to **The Song of Solomon 8:7**, which begins, "Muche water can not quenche love, nether can the floods drowne it" (**Geneva Bible**).
—J.S.P.

399. Stanford, Donald E. **Robert Bridges and Samuel Butler on Shakespeare's Sonnets: An Exchange of Letters**, SQ, 22:4, Aut. 1971, 329-335. Butler's **Shakespeare's Sonnets Reconsidered** (1899) occasioned an exchange of four letters between him and Bridges. [Bridge's two letters are reprinted in full for the first time.] Bridges agreed with Butler that the sonnets were early and that their stylistic weaknesses were due to Shakespeare's youth. He could not, however, accept Butler's view that the sonnets expressed Shakespeare's unhappy love for William Hughes. For Bridges the sonnets expressed the belief that ideal love could "be heightened by dissociation from sex." Butler's use of **Sonnet 107** (with its possible allusion to the Armada) to date the sequence anticipates Leslie Hotson's in **Shakespeare's Sonnets Dated** (Rupert Hart-Davis, 1949).
—A.G.

400. Seiden, Melvin. **Utopianism in THE TEMPEST**, MLQ, 31:1, Mar. 1970, 3-21. The society on Prospero's island represents the ideal: a benevolent despot instructs his child, Miranda, and rules his subjects, Ariel and Caliban, representing the best and worst tendencies in human beings. Nature is so fully realized that it appears supernatural. In contrast, Gonzalo's rule would represent an idyll in which evil did not exist. Gonzalo is a reformer, a primitivist; hence he is unrealistic. Prospero, however, is a realist, believing in the subjugation of the ego for the sake of Christian love. He uses

magic merely as an audio-visual aid to support his doctrine. Thus the play shows that utopianism is to politics as romances are to real life. —M.S.

401. Asp, Carolyn. **Th' Expense of Spirit in a Waste of Shame**, SQ, 22:4, Aut. 1971, 345-357. Written at a time when satire was popular on the stage, *Troil.* satirizes the conventions and ideals of courtly love. These ideals were being increasingly attacked in the period as vicious and irrational by stoic and rationalist writers and as unrealistic by the libertine naturalists. The conception of the idealized mistress is satirized in *Helen* and *Cressida*. *Helen* is vulgarly middle-class and *Cressida* is hard-headed and flirtatious. *Troilus* is not ennobled by love and so is no proper hero. The idealism of courtly love is exposed as a source of self-deception and a cloak for immorality. Love is "a commodity to be consumed." —A.G.

402. Donaldson, Ian. **Adonis and His Horse**, N&Q, 19:4, Apr. 1972, 123-125. For his description of Adonis's horse in ll. 1-330 of *Venus*, Shakespeare seems to have been indebted to John Astley's *The Art of Riding* (1584). Both authors use an analogy with painting; Shakespeare, however, enriches his source with ideas on life and death that are relevant to the whole poem. —J.S.P.

403. Clubb, Louise G. **The Tragicomic Bear**, CLS, 9:1, Mar. 1972, 17-30. Scholars have long been troubled by Act III of *W. T.*, where Antigonus exits pursued by a bear, and his dismemberment and the death of his shipwrecked companions are related as comic by the clown. Shakespeare is following a convention of the Italian pastoral tragicomedy form, in which certain meanings are attached to specific animals. Bears are predators, but they are also comic, and they are used for transitions from tragedy to comedy. —E.N.J.

404. Cercignani, Fausto. **ME "ou" in Shakespeare**, SN, 43:2, 1971, 435-445. Helge Kokeritz (*Shakespeare's Pronunciation*, Yale U., 1953) is wrong to suggest that in the 16th century ME *ou* had been monophthongized to identify with ME *ō*. This was true only for some speakers and in some positions. In Shakespeare it is true in final position or when followed by inflectional *s* and *est* or by the suffix *th*. But there is not enough evidence in rhymes, puns, or spelling to show that this was true medially. —A.B.F.

405. Freehafer, John. **Shakespeare, the Ancients, and Hales of Eton**, SQ, 23:1, Win. 1972, 63-68. There are many anecdotes reporting John Hales's defense of Shakespeare against the ancients as well as his claim that Shakespeare was held in higher esteem by Caroline poets than Jonson. Of these anecdotes only Dryden's (1668) and Nahum Tate's slight revision (1680) of Dryden's are trustworthy. The accounts of Charles Gildon (1694) and Nicholas Rowe (1709) contain fictional elaborations. There is no evidence for Gildon's statement that a "trial of skill" upon the subject of Shakespeare's superiority was held in "Mr. Hales's Chambers at Eaton [sic]." Rowe's story that Jonson was present at such a session and that Hales put him down is false. Jonson was paralyzed at the only period when such a session could have taken place, and the rudeness attributed to Hales is inconsistent with his reputation for kindness. —A.G.

406. Fuegi, John. **Explorations in No Man's Land: Shakespeare's Poetry as Theatrical Film**, SQ, 23:1, Win. 1972, 37-49. Criticism of filmed Shakespearean plays has been influenced unfortunately by the theory that film as a medium is able to deal only with the real and therefore cannot succeed with poetic drama. The best film versions of Shakespeare (e.g., Olivier's *H. V* and *R. III*, Kostintzev's *Ham.*, and Zeffirelli's *Romeo*)

are those which blend the real and the stylized, recognizing that poetic drama and film are alike in being suited to "the representation of elements hovering between things and non-things." Given the advantages of the screen over the "modern physical theater," a film version may well bring us closer to a Shakespearean play than will a stage production.
—A.G.

407. Greene, John. *Études: Quelques Sources Shakespiariennes*, RLM, No. 3, 1970, 121-124. The 19th-century French historical novelist Barbey d'Aurevilly was an admirer of Shakespeare. In several of Barbey's works this admiration took the form of structuring scenes and providing them with their principal meaning and tone. Especially strong are some of the night scenes from *Machb.* as they are used in *Les Diaboliques*, *Un prête marié*, and *Une histoire sans nom*. Barbey also makes use of *Ham.*, *Lear*, *R. III*, *Romeo*, and *Oth.* (In French)
—J.T.S.

408. Lewis, Anthony J. "Who's There?": Shakespeare's Most Economical Description of Time, *N&Q*, 19:4, Apr. 1972, 122-123. To three stage devices for showing night—torches and candles, statement of the time by a character, or recounting of activities associated with night—Shakespeare added the question "Who's there?" Usually associated with evil, the question occurs in the tragedies and the comedies. Besides being an economical indicator of time, the phrase also helps establish mood, accentuate action, and emphasize pity or terror.
—J.S.P.

409. Sider, John Wm. *Shakespeare's Cornetts*, *SQ*, 22:4, Aut. 1971, 401-404. Few of the standard reference works make clear that the renaissance cornet (a wooden or ivory instrument with finger holes) is not the same as the modern cornet, an instrument made of brass and with valves. No satisfactory explanation has yet been offered for the fact that Shakespeare mentions the cornet in only four of his plays nor for the fact that it was used more frequently in the private theaters than in the public ones.
—A.G.

410. Weinstock, Horst. *Loyal Service in Shakespeare's Mature Plays*, *SN*, 43:2, 1971, 446-473. Before 1600, Shakespeare's plays reveal a very conventional code of duty: children should obey parents, wives should obey husbands, etc. The system of rank and order regulates duty. But after 1600 moral concepts take precedence over rank and order. True servants follow conscience rather than their masters. When orders are immoral, they will disobey if the orders are not changed. It is even permissible to use force to avoid degrading service. But servants should try to help an erring master perfect his natural qualities.
—A.B.F.

Cf.: Items 343 and 351.

Edmund Spenser

411. Anderson, Judith H. *The Knight and the Palmer in THE FAERIE QUEENE, Book II*, *MLQ*, 31:2, June 1970, 160-178. Close analysis of events, characters, and symbolism in Cantos i-vi indicates that, since Guyon is twice separated from his guide the Palmer, one may doubt that the relationship between the two is constant throughout Book II. The Palmer represents Guyon's reason; the multiple other characters with whom Guyon must deal suggest the various other aspects of human nature; and the disharmony of the whole suggests the multiple ways in which holiness may be assaulted. One observes complexities and many balances, but no balance among them and no unity. Until near the end of Canto iv Guyon learns from experience and from the

Palmer's counsel. Later, with the Palmer gone, there is no reason in Guyon's movements until, after the rapprochement of Guyon and Arthur in Canto viii, a new beginning sets the tone for the rest of Book II. —M.S.

Henry Vaughan

412. Rudrum, Alan. **Vaughan's THE TEMPEST: A Source in Cornelius Agrippa**, N&Q, 19:1, Jan. 1972, 19. The source of ll. 33-36 of Vaughan's poem is not, as has been alleged, Herbert's *Man*, ll. 25-42, but Agrippa von Nettesheim's *Three Books of Occult Philosophy* (English version 1651; Latin, 1533), I.vii.19 (English version). —J.S.P.

Gervase Warmestry

413. Miller, Paul W. **A SONG: OF BEARDS** by G. Warmestry, N&Q, 19:1, Jan. 1972, 14-16. Fifteen doggerel quatrains [here reproduced] on beards, hitherto unpublished, reveal the range and exoticism of facial adornments in Charles I's time. [Variants from several Mss are indicated.] —J.S.P.

Poetry

414. Peabworth, Ted-Larry. **The Net for the Soul: A Renaissance Conceit and THE SONG OF SONGS**, RomN, 13:1, Aut. 1971, 159-164. A source of the durable Petrarchan conceit used by Sidney and Spenser of "the lady's hair deployed as a net to catch the poet's heart and soul" is *The Song of Songs* 7:5. The biblical poem was seen as a physical allegory for a Divine ideal, an interpretation harmonious with the Renaissance poets' methods. —E.Y.M.

Cf.: Item 290.

VII. RESTORATION AND ENLIGHTENMENT

Jane Austen

415. Lock, F. P. **"The Neighbourhood of Tombuctoo": A Note on SANDITON**, N&Q, 19:3, Mar. 1972, 97-99. Robert Adams's account (in 1816) of Tombuctoo, based on a personal visit there, shattered the romantic illusions surrounding the place. Austen drew up the romantic image in having Sir Edward Denham plan to abduct Clara Brereton to this distant place, whose popular connotations of wealth and sexual freedom reflect his sordid mind. —J.S.P.

416. Kestner, Joseph A., III. **Intimacy in the Novels of Jane Austen**, IEBY, 21:3, Fall 1971, 52-59. Austen's "large class of personal relationships called 'friendships'" often "supplied critical nuance in her presentation of character." Close association, specifically "intimacy," is explored especially. In many novels, intimacy takes the form of exchanging letters; personal visits are required; the use of "a christian name is an important sign of the depth of a relationship"; and handshaking is a measurement of personal relationships. Austen explores complex degrees of intimacy not only between persons but between families. —E.F.H.

417. Philipps, K. C. **Jane Austen's English**, NM, 70:2, 1969, 319-338. Austen's special interest in the words and usage of English is reflected in her letters. She thought about illogical and improper expressions; sometimes she used slang in her novels, usually to expose characters, but generally she avoided it. Her special use of certain words that reflect dialectal influences is striking. Other stylistic characteristics

are grammatical concord, omission of prepositions and her predilection for the passive voice.
—C.E.G.

John Bunyan

Cf.: Item 454.

Samuel Butler

418. Wasserman, George R. **Samuel Butler and the Problem of Unnatural Man**, MLQ, 31:2, June 1970, 179-194. Butler's notebooks indicate some discrepancies between neoclassical abstractions concerning the harmony of man and nature and one's observations of real life. Man is shown a paradox: unnatural but not irrational. Butler thought that Adam had more wisdom before the Fall than afterwards and that the "clothes" of language, literature, religion, etc. are merely deceptions and hypocrisies. He put fallen human beings into three classes: knaves, ignoramuses, and madmen. Aware of the tendency of these human beings to disregard whatever is unflattering, Butler developed his theory of satire and his practice of poetry.
—M.S.

Colley Cibber

Cf.: Item 430.

Daniel Defoe

419. Zimmerman, Everett. **H. F.'s Meditations: A JOURNAL OF THE PLAGUE YEAR**, PMLA, 87:3, May 1972, 417-423. Much of the detail in Defoe's book is derived from historical sources, but the focus is on the narrator's internal conflicts. H. F. structures his account around his repentance of the decision to remain in London, frequently comments on his attempts to comprehend the nature of morality in a time of plague, and uses many biblical references to suggest spiritual interpretations of physical reality. Avoiding a didactic purpose, Defoe used these meanings to create a psychologically complex and interesting central character. Thus the work is more like a novel than a history or the 17th-century pious writings that lie in its background.
—P.G.D.

420. Rogers, Pat. **Defoe in the Fleet Prison**, RES, 22:88, Nov. 1971, 451-455. Unnoticed documents in the Public Record Office give evidence for conclusions and speculations concerning Defoe's financial troubles: (1) he was almost certainly incarcerated at the Fleet as well as Newgate, the Queen's Bench, and other places; (2) his original failure can be firmly dated at 1692; and (3) the reasons for his failure need to be reinvestigated.
—L.B.H.

John Dryden

421. Fujimura, Thomas H. **The Personal Drama of Dryden's THE HIND AND THE PANTHER**, PMLA, 87:3, May 1972, 406-416. This poem is regarded as public and theological in its theme and argumentative in method. The neoclassical strategy of providing a literary treatment through the beast fable has obscured the personal drama, the vivid confession of faith which is the poem's most vital and appealing element. Both beasts are personae for Dryden, and their debate over church authority recapitulates the poet's doctrinal doubts before his conversion. A spiritual struggle between charity and humility (the Hind) and pride and revenge (the Panther) is also crucial. Thus the poem provides a vivid, dramatic testimony to the poet's unending

struggle to achieve practical piety but transforms the personal drama into a universal Christian one.
—P.G.D.

422. Moskovit, Leonard. **An Echo of Gellius in Dryden's OLDHAM**, N&Q, 19:1, Jan. 1972, 26-27. Lines 11-21 of Dryden's elegy on Oldham seem to be an imitation of Aulus Gellius's *Noctes Atticae*, XIII.ii.3-6.
—J.S.P.

423. Legouis, Pierre. **Dryden plus miltonien que Milton?** EA, 20:4, Oct.-Dec. 1967, 370-377. Dryden's *The State of Innocence, and Fall of Man* has been condemned as a parody of *Paradise Lost*. Parallels in the two works have been devastating to Dryden; it is to their distinguishing details that our attention must be diverted. Dryden surpasses Milton in his exaltation of man and his humanism, exploiting materialist philosophy solely to have the archangels refute it in favor of free will. Milton, while recognizing the reality of free will, did so implicitly and without analyzing it to advantage. (In French)
—J.K.K.

424. Frost, William. **More About Dryden as a Classicist**, N&Q, 19:1, Jan. 1972, 23-26. The charge that Dryden is defective in his translations and comments upon classical writers derives largely from his "single most influential 20th-century editor, . . . G. R. Noyes," and should be corrected. Examination of his translations and (chiefly) of his *Discourse on Satire* shows that despite a few lapses (perhaps of memory), Dryden was a competent classical scholar. Noyes too often assumes Dryden's inaccuracy or is simply biased against him; one prefers Edmund Malone's judgments on these matters as more tentative, less severe. Other modern editors of Dryden have perhaps been unduly prejudiced against his classical competence because of Noyes's strictures. [See J. McG. Bottkol's article, *Dryden's Latin Scholarship*, in MP, 40:3, Feb. 1943, 241-254, for an earlier defense of Dryden in this matter.]
—J.S.P.

Samuel Johnson

425. O'Flaherty, Patrick. **Dr. Johnson as Equivocator: The Meaning of RASSELAS**, MLQ, 31:2, June 1970, 195-208. Affected by the death of his mother, Johnson wrote *Idler* No. 41, a gloomy essay expressing a desperately orthodox view of life, and *Rasselas*, apparently some kind of comedy, which in Boswell's opinion shows that man is dissatisfied with temporal things and hence turns to eternal things. Boswell is more nearly accurate than modern critics who see the work as satire; but neither he nor they have realized that it dramatizes Johnson's hesitant and fearful acceptance of Christianity. In *Rasselas* the travelers may be less deluded than those they meet, yet they too are deluded in a world ruled by chance. Johnson did not recognize that a view of life as meaningless is incompatible with a concept of Providence. In his grief he suppressed the absurdist view because he was afraid to give up hope for immortality.
—M.S.

Nathaniel Lee

426. Selden, R. **Rochester, Lee and Juvenal**, N&Q, 19:1, Jan. 1972, 27. Lines 37-40 of Rochester's *An Allusion to Horace* should be recognized as a reference to Juvenal's depiction of Hannibal in *Satire 10* and to Lee's debt to Juvenal for his characterization of Hannibal in *Sophonisba*. Rochester replaces Hannibal's metaphorical and posthumous sufferings caused by future schoolboys writing about him (mentioned in the final couplet of Juvenal's lines) with the literal ones that Lee deserves at the hands of a schoolmaster for his romantically extravagant portrait of Hannibal in his play.
—J.S.P.

Samuel Richardson

427. Costa, Richard Hauer. *The Epistolary Monitor in PAMELA*, MLQ, 31:1, Mar. 1970, 37-47. Richardson's novel achieves coherence from its epistolary form, which not only advances the plot but furnishes the means to change the character of Mr. B. As soon as Pamela realizes that he is intercepting her letters (Letter XXX), she writes determinedly and confidently to influence him. She confesses as much when she shows her journal to Lady Davers, saying that it was written from her heart and meant to be read by "those whose indulgence I was sure of." —M.S.

John Wilmot, Earl of Rochester

Cf.: Item 426.

Laurence Sterne

428. Parish, Charles. *The Shandy Bull Vindicated*, MLQ, 31:1, Mar. 1970, 48-52. The last chapter in *Tristram Shandy* contains a cock-and-bull story which amounts to more than that. Suggesting, however falsely, that the bull is the father of Obadiah's child, it emphasizes the contrast between man's godlike form and his bestial origin. —M.S.

Jonathan Swift

429. Harris, Kathryn Montgomery. "Occasions so few": *Satire as a Strategy of Praise in Swift's Early Odes*, MLQ, 31:1, Mar. 1970, 22-37. Although the four odes in Cowleyan Pindarics and the two in heroic couplets written in 1691-1693 are not prototypes of any of Swift's later poems, they suggest the strategies and the tone of his mature poems and prose too. These odes manipulate a form by changing the emphasis from panegyric to satire: they show their subjects isolated in an evil world, where the poet can find nothing to praise. —M.S.

John Vanbrugh

430. Kropf, C. R. *THE RELAPSE and the Sentimental Mask*, JNarT, 1:3, Sept. 1971, 193-199. This work is a "rewriting" of Colley Cibber's *Love's Last Shift*, or at least an answer to it. In the main plot, Vanbrugh presents alternatives to the sentimental answers given to the questions posed by the love situation. In the subplot he directly demonstrates the shallowness of sentimentalism. Cibber's Amanda, for example, the Christ-like figure who dispenses favors to her penitents, is paralleled by Vanbrugh's comic Foppington "whose medium of blessing" is money. *The Relapse* is a series of similar ironic alternatives to the sentimental solution. —P.M.P.

Humor and Satire

431. Kupersmith, William. *Juvenal as Sublime Satirist*, PMLA, 87:3, May 1972, 508-511. Late 18th-century esteem for the moral qualities of Juvenal's satires reflects a tradition which began with the church fathers. Renaissance critics praised his style, and Dryden, Dennis, and Johnson concurred. Putting Juvenal's sentiments into Christian contexts was not peculiar to the "post-Augustans"; they used Juvenal's satires to supply "sentences" to add weight to their own moral sentiments. —P.G.D.

VIII. ROMANTIC**William Blake**

432. Sutherland, John. *Blake: A Crisis of Love and Jealousy*, PMLA, 87:3, May

1972, 424-431. Blake's attitude toward sexual love changed significantly during the late 1790's. Earlier he had thought of sex as potentially liberating—as a prime method of achieving the fourfold vision of Eternity. Later he connected sexual love with pity and compassion and came to think of it as a force which tied individuals to the endless cycles of the fallen world and at best might lead to the delightful, but limited, threefold vision of Beulah. This shift of attitude is suggested by **William Bond**, *My Spectre Around me*, and *The Crystal Cabinet*. —P.G.D.

Lord Byron

433. Maxwell, J. C. **Byron and the Bishop of Clogher**, N&Q, 19:3, Mar. 1972, 96. Editorial glossing of **Don Juan** VIII.76.1-2 ignores the "obvious" sexual innuendo of the lines linking bishops with soldiers. [See F. H. Amphlett Micklewright's **The Bishop of Clogher's Case**, N&Q, 16:11, Nov. 1969, 421-430, for the account of the scandal, involving the Bishop of Clogher and a soldier, that ruined the bishop's career.] —J.S.P.

434. Cohane, Christopher B. **An Unincorporated Emendation to Byron's THE VISION OF JUDGMENT**, N&Q, 19:3, Mar. 1972, 96. Editors of Byron have overlooked the erroneous printing of "war" for "roar" in Stanza 59. An errata leaf accompanying the initial printing of the work in *The Liberal*, Vol. I, 1822, lists the correction. —J.S.P.

435. Greene, John. **Études: Byron**, RLM, No. 3, 1970, 7-14. A comparison of the early biographical data suggests, through an amazing correlation of circumstances and experiences, why Byron was such a prominent influence on the work, the earlier period in particular, of the French writer Barbey d'Aurevilly. Barbey boasted of being the Frenchman with the most detailed knowledge of Byron's work. In his own works, Barbey's admiration for Byron, and his spiritual closeness to the English poet, are clear, especially in his use of ideas and situations from **Don Juan**, **Lara**, and **Childe Harold**. (In French) —J.T.S.

William Cobbett

436. Hultin, Neil C. **Inchiquin and Cobbett: American Letters and British Politics**, N&Q, 19:3, Mar. 1972, 91-93. When C. J. Ingersoll's *Inchiquin's Letters* (1815) appeared, the **Quarterly Review** used its appearance as an excuse to attack the U.S. In doing so, it drew heavily upon Cobbett's diatribes published under the pseudonym of Peter Porcupine. In 1815, however, Cobbett no longer held his earlier hostile views of the U.S.; thus the **Review** both maligned America and largely silenced Cobbett for his pride kept him from the loud denial such a misrepresentation would ordinarily have produced; he did not want to proclaim that he had been wrong in earlier days. Because of this, his comments in the **Political Register** upon the **Review's** animadversions are uncharacteristically muted. —J.S.P.

Samuel Taylor Coleridge

437. Waldoff, Leon. **The Quest for Father and Identity in THE RIME OF THE ANCIENT MARINER**, PsyR, 58:3, Fall 1971, 439-453. At a supernatural and religious level, the Oedipal father-son theme is central to the meaning the mariner finds in his experience, an essential part of the basic fantasy on which the religious theme is built, and the psychological key to the concluding moral stanzas. The mariner may be conceived of as a prodigal son seeking reconciliation with his father. When he renounces aggression for submission and love (blessing the archetypal phallic

snakes), he is purged of his sense of guilt and prepared to face Death and his Father with confidence restored and a sure sense of identity. —M.K.

Maria Edgeworth

438. Colvin, Christina Edgeworth. *Maria Edgeworth's Tours in Ireland. III: Connaught*, SN, 43:2, 1971, 474-483. [This is another in a series of Edgeworth's unpublished letters dealing with her travels in Ireland. For Part I, see SN, 42:2, 1970, 319-329 (AES, 14:10, June 1971, 3003); Part II, SN, 43:1, 1971, 252-256 (AES, 15:8, Apr. 1972, 2353).] —A.B.F.

William Hazlitt

439. Jones, Stanley. *More Hazlitt Quotations: "The Leman-Lake," Etc.*, N&Q, 19:3, Mar. 1972, 99. The phrase "malignant renegado," Vol. 7, p. 186, derives from William Smith's speech in Parliament (1817) attacking Southey's *Wat Tyler*; "Leman-Lake" (Vol. 10, p. 216) was an alternative name (sometimes unhyphenated) for the Lake of Geneva. "The loud torrent and the whirlwind's roar" (Vol. 10, p. 298) is l. 207 of Goldsmith's *The Traveller*. "Mere good-nature is a fool" (Vol. 12, p. 78) quotes Armstrong's *The Art of Preserving Health*, IV.267, and "to the passing wind" (Vol. 18, p. 363) perhaps echoes Cowper's *Expostulation*, l. 30. [Page references are to P. P. Howe's edition of Hazlitt's complete works (Dent, 1930-1934).] —J.S.P.

440. Sallé, J. C. *Identification of Three Allusions in Hazlitt's Essays*, N&Q, 19:3, Mar. 1972, 99-100. A better source for the phrase "unmould their essence" (referring to the lessening of sorrows with time) than Milton's *Comus* (suggested by Howe) is Coleridge's *The Dungeon*, l. 18. The phrase occurs in Hazlitt's *Table Talk*, Vol. 8, p. 256 of Howe's edition. Hazlitt's phrase "tall, opaque words" (referring to Dr. Johnson's diction) quotes *Tristram Shandy*, III.xx.200, J. A. Work edition. Hazlitt's comparison of a nose to an ace of clubs (Vol. 4, p. 69) also derives from *Shandy* (II.xxxii.219). —J.S.P.

Cf.: Item 460.

John Keats

441. Reid, Stephen A. *Keats's Depressive Poetry*, PsyR, 58:3, Fall 1971, 395-418. What Melanie Klein calls the "depressive position" (a term used to define the six-month-old infant's conflicting attitudes toward his mother's breasts) determined Keats's affective life. Keats's regression to, and fixation on, its conflicts are the sources of the great melancholy odes of 1819 and provide a psychoanalytical clue for understanding Keats's unique use of ingestive and synaesthetic imagery. —M.K.

William Charles Macready

Cf.: Item 392.

Sir Walter Scott

442. Jacobson, Sibyl. *The Narrative Framing of History: A Discussion of OLD MORTALITY*, JNarT, 1:3, Sept. 1971, 179-192. Scholars are in error when they lament the conventional beginning and ending of Scott's plot and hold that the device of an imaginary narrator, Jedediah Cleisbotham, is insufficiently deployed. On the contrary, beginnings and endings in Scott novels create frames within which the author dramatizes antitheses between life and death, polarities that meet in *Old Mortality*. Within the frame the dynamics of domestic-social, civil-uncivil, private-public-private

take place. Henry Morton's final choice of life over death concretizes while it fictionalizes history. Art then becomes a bulwark against death. —P.M.P.

443. Kanbar, Maxine M. *Études: Walter Scott*, RLM, No. 3, 1970, 63-79. In terms of the historical and regional novel, Scott was a powerful influence on his 19th-century French counterpart, Barbey d'Aurevilly. Scott can be credited with providing the outline and often the substance of events fictionalized by Barbey, and characterization and settings which appear in Scott's novels are recognizable in Barbey's. Of particular value for comparison are: *Guy Mammering* and *L'Ensorcelée*, *Kenilworth* and *Un prêtre marié*, and *The Heart of Midlothian* and *Une histoire sans nom*. (In French) —J.T.S.

Percy Bysshe Shelley

444. Reisner, Thomas Andrew. *Shelley's FRAGMENT: A FACE*, N&Q, 19:3, Mar. 1972, 96-97. The fragment describing a human face, "like a snake's—wrinkled and loose/And withered," may well have been suggested by Guercino's painting of St. Bruno in the desert, which Shelley saw in Bologna in 1818. A letter to Peacock from Bologna, written shortly after Shelley's visit to the art gallery where he saw the painting, reveals his "fascinated revulsion"; the letter (No. 486, Jones ed., Clarendon, 1964, Vol. II) partly echoes the fragment in its phrasing and imagery. —J.S.P.

William Wordsworth

445. Reed, Mark. *The Wordsworth Letters: New Items, 1810-1815*, N&Q, 19:3, Mar. 1972, 93-96. Three new items of Wordsworth correspondence have come to light: (1) the complimentary close and postscript of a letter of Jan. 4, 1810, from William to John Miller, stating that De Quincey had been three months in his Grasmere cottage and apologizing for his "scrawl"; (2) a newly discovered letter from Dorothy to De Quincey, dated hypothetically between late 1813 and late 1815, that commiserates on De Quincey's ill health; and (3) a fragment, hitherto unpublished, of a letter of Mar. 1815 from William to one John Edwards, an admirer. In it Wordsworth indicates that he is enclosing, "on the other side," an order to enable Edwards to receive his Poems at no cost. —J.S.P.

IX. VICTORIAN

T. L. Beddoes

446. Lundin, Jon. *T. L. Beddoes at Gottingen*, SN, 43:2, 1971, 484-499. At Gottingen (1825-1829) Beddoes sought physiological proof of immortality. He was much interested in the possibility that man might evolve beyond his present state, and he hoped that a study of the various stages of living things might point "a way to godhead." He wrote *Death's Jest-book* as a means of relief from his research and as a means of subduing death by presenting it in the role of the Fool. —A.B.F.

Robert Bridges and Samuel Butler

Cf.: Item 399.

Thomas Carlyle

447. Gilbert, Elliot L. "A Wondrous Contiguity": Anachronism in Carlyle's *Prophecy and Art*, PMLA, 87:3, May 1972, 432-442. Carlyle's writing has been deplored as anachronistic; however he considered time a "liar" and a "universal wonderhider," and deliberately employed anachronism both structurally and thematically. *Past and Present*

not only emphasizes the relevance of past events to present conditions, but also insists upon their identity and even their simultaneity. This phenomenological view of history, in which contiguity replaces continuity as the key relationship between the elements of experience, also informs his politics and economics. Insofar as his anachronism represents stubborn conservatism, it may properly be deplored. But insofar as it means rejection of the tyranny of mechanical chronology, it is worthy of study. —P.G.D.

448. Kusch, Robert W. *Carlyle and the Milieu of "Spontaneous Combustion,"* NM, 70:2, 1969, 339-344. Spontaneous combustion is not only a metaphor like that of the phoenix for the course of the French Revolution, but also reflects Carlyle's view about the temper of the 18th century: moral decay, violence, and spiritual deterioration. —C.E.G.

449. Campbell, Ian. *Carlyle's Borrowings from the Theological Library of Edinburgh University*, Biblio, 5:5, 1969, 165-168. The discovery of a page from the borrowing register of the Edinburgh Divinity Library dated 1813-1814 adds to the known list of Carlyle's University readings. Besides the standard theological works, Carlyle borrowed Hugo Arnot's *History of Edinburgh* (1779), Tiberius Cavallo's *Complete Treatise of Electricity* (1777), and *The Edinburgh Review* (July 4, 1803). —D.E.L.

450. Campbell, Ian. *Carlyle, Cromwell and Kimbolton*, Biblio, 5:7-8, 1970, 246-252. In May 1845 Carlyle was allowed use of an Oliver Cromwell letter (Mar. 10, 1644) and an anti-Cromwell account of the campaign of 1644. Carlyle's annotations of these documents can be related to his edition of *The Letters and Speeches of Oliver Cromwell*. [His summary notes, left as a token of gratitude at the Kimbolton House library, are here printed for the first time.] —D.E.L.

Cf.: Items **453** and **518**.

Charles Dickens

451. Carlisle, Janice. *DOMBEY AND SON: The Reader and The Present Tense*, JNarT, 1:3, Sept. 1971, 146-158. The narrator's present-tense communication in this work is not the intrusion it is usually denounced as being. The present-tense technique helps to distinguish the real world of the reader from the fictional world of the characters. It creates a middle ground where the reader is freed from the confines of both worlds and where experience can be more immediate. The reader is increasingly involved in the subject of the narrator's comment, and "concomitantly increasingly involved emotionally." Dickens establishes this "middle ground" through symbolic structures of circularity, time, change, and death and by moving from objectivity to subjectivity, from scientific to religious significance, and from the immediate poor of London to a new future. While Dombey sees neither the changing nor the unchanging, the reader, through the use of present tense, sees both. —P.M.P.

452. Carolan, Katherine. *GREAT EXPECTATIONS and a HOUSEHOLD WORDS Sketch*, DSNL, 3:1, Mar. 1972, 27-28. The novel's opening scenes may derive, in part, from an incident in Dickens's early life which he described in *New Year's Day* (*Household Words*, Jan. 1, 1859, 98). Dickens recalled a sinister man with a wooden leg who he helped hide in a cellar. "It seems reasonable" that this man became "transmogrified" into Pip's Magwitch, a sinister man in chains, whose identity was hidden from the adult circle. —L.J.D.

453. Tarr, Rodger L. **Carlyle and the Problem of the HARD TIMES Dedication**, DSNL, 3:1, Mar. 1972, 25-27. Richard Dunn's argument in **Dickens, Carlyle, and the Hard Times Dedication** (DSNL, 2:3, Sept. 1971, 90-92 [AES, 15:10, June 1972, 2934]) that Dickens was not personally and philosophically close to Carlyle when he offered to dedicate *Hard Times* to him is strained and unconvincing. The formality of Dickens's letter, the lack of an acknowledgement of it, and other circumstantial data are explicable without recourse to Dunn's position. —L.J.D.

454. Bennett, Rachel. **Punch Versus Christian in THE OLD CURIOSITY SHOP**, RES, 22:88, Nov. 1971, 423-434. Two opposing motifs determine the tone of the separate parts of this work. The journey of Nell and her grandfather echoes *The Pilgrim's Progress* while Quilp and his associates are strongly reminiscent of *Punch*. *Pilgrim's Progress* shows its influence through place in Dickens's novel, while Quilp is connected with *Punch*, his associates filling other roles akin to the *Punch* characters. Dickens is more at home with the *Punch* sections. —L.B.H.

455. Johnson, William C. **Dickens and Demons: A Comparative Approach**, ERec, 22:3, Sp. 1972, 33-40. Dickens depends upon a wide range of fairy-tale associations as part of his character development and setting depiction. Numbers of his characters are analogous to fairy godmothers or, conversely, to monstrous ogres, and his settings are dreamlike or pseudo-medieval. —R.R.

456. Cohn, Alan M., and William D. Faulhaber. **The Dickens Checklist**, DSNL, 3:1, Mar. 1972, 29-32. [This annotated check list of recently published primary and secondary Dickens materials includes references to reviews and films.] —L.J.D.

W. S. Gilbert

457. Lawrence, Elwood P. **THE HAPPY LAND: W. S. Gilbert as Political Satirist**, VS, 15:2, Dec. 1971, 161-183. This work (1873) openly satirized particular political events and persons. A likeness of Gladstone, accompanied by two recognizable Ministers, and explicit treatment of their policies and personalities, gave the play immediate popularity. When the Lord Chamberlain insisted on some ineffectual revisions, and the press debated the question of censorship, a long run was assured. Gilbert's disdain for liberal "Popular Government" is expressed in satiric hits at new merit systems in the Army and Civil Service, Gladstone's foreign policy, false economies, and evasiveness, which are seen as the result of electoral reforms which replaced ideals of national honor and service with cynical careerism and selfish demagoguery. Such themes are generalized in Gilbert's other works into gentle ridicule of party politics and utopian theories of social progress. —L.J.D.

George Gissing

458. Blench, J. W. **George Gissing's THYRZA**, DUJ, 64:2, Mar. 1972, 85-114. Because of narrative structure, creation of character, quality of dramatic scene, and rendering of a sense of place, this work is Gissing's best proletarian novel. The view of life is sad but not despairing. Despite his recognition of the value of benevolence, Gissing concludes that commercial enterprise will prove to be the most important meliorative force. —A.B.F.

Gerard Manley Hopkins

459. Thomas, Alfred. **G. M. Hopkins's SPRING AND FALL: An Unrecorded Print-**

ing, N&Q, 19:2, Feb. 1972, 48. Bibliographers of Hopkins do not seem to have noticed that, in addition to the five Hopkins poems in the first edition of *Lyra Sacra* edited by H. C. Beeching (Methuen, 1895), the second edition of this work (1902) added a sixth—*Spring and Fall*. Discovery of this printing makes the poem a stronger candidate for the position of Hopkins's poem most often published before the 1918 printing of his *Poems*. —J.S.P.

Douglas William Jerrold

460. Friedman, Martin B. **Hazlitt, Jerrold, and Horne: LIBER AMORIS** *Twenty Years After*, RES, 22:88, Nov. 1971, 455-462. The *Metaphysician* and the *Maid* (New Monthly Magazine, May 1839), Jerrold's satire on Hazlitt's *Liber Amoris*, testifies to the notoriety of Hazlitt's work. The *Metaphysician* was not included in *The Writings of Douglas Jerrold* (1842), perhaps because R. H. Horne (*A New Spirit of the Age*, 1844) was critical of it. Horne was an admirer of Hazlitt and drew attention to the "objectivity and self-satire" to be found in *Liber Amoris*. —L.B.H.

Henry Kingsley

461. Barnes, John. **A Young Man Called Kingsley**, Meanjin, 30:1, Mar. 1971, 72-83. [The author summarizes the main events of Kingsley's life from 1830 to 1858, concentrating on the period from 1853 to 1858 when Kingsley was in Australia.] —W.R.

Rudyard Kipling

462. Treggiari, Susan. **Kipling's Classics**, KJ, 39:181, Mar. 1972, 7-12. Kipling had a moderately good training in Latin and some acquaintance with Greek. He frequently quotes or parodies classical works for humorous effect, and his poetry reflects a strong classical feeling, especially derived from his love of Horace. —R.R.

William Poel

Cf.: Item 375.

William Makepeace Thackeray

463. Hawes, Donald. **Thackeray and the NATIONAL STANDARD**, RES, 23:89, Feb. 1972, 35-51. Thackeray was introduced to newspaper work by William Maginn and purchased the *National Standard* from F. W. N. Bayley probably in Sp. 1833, receiving financial aid from his stepfather Major Carmichael-Smyth. His enthusiasm for the paper, however, was not strong, and it closed in Feb. 1834. Thackeray's most notable contributions were his book reviews; these early writings show the consistency in his literary theories and practice. —L.B.H.

Anthony Trollope

464. Arthur, R. Anthony. **Authorial Intrusion as Art in THE LAST CHRONICLE OF BARSET**, JNarT, 1:3, Sept. 1971, 200-206. Contrary to the post-Jamesian opinion of Trollope's authorial presence, a look at Major Henry Grantly in this work shows the voice of the author to have aesthetic merit. Narration is not a substitute for action; rather it economizes language, enhances characterization, and implies a theme central to this novel and to Trollope's fiction generally. Henry's role might have been colorless to the point of invisibility had it not been for Trollope's narrating voice filling out his character. A fully developed character—no matter the technique—is preferable to no character development. —P.M.P.

X. MODERN

Edward Bond

465. Arnold, Arthur. **Lines of Development in Bond's Plays**, ThQ, 2:5, Jan.-Mar. 1972, 15-19. The incipient violence of the mob, hinted at in **The Pope's Wedding**, erupts horribly in **Saved**, the thesis of which is that society is the villain: both the unwanted baby who is stoned to death and the youths who stone it are victims. While this play suffers from uncertain treatment of realism, **Early Morning**, which attempts to show how people make their own society, contains too much surrealism and too many images. **The Narrow Road to the Deep North**, which dispenses entirely with realism, is built around two central images: the city, which rises and falls but does not really change; and the river, which represents inevitability. Economy of style and metaphor characterize the play. In **Narrow Road** Bond solves dramatic problems but does not advance his inquiry much further. —D.S.B.

466. Hudson, Roger, and others. **Drama and the Dialectics of Violence**, ThQ, 2:5, Jan.-Mar. 1972, 4-14 (Interview). Bond's plays are concerned with violence because it is the big problem of our society. If human beings are threatened, they become violent and aggressive. A competitive society, which promotes aggression, will therefore destroy itself. Bond would like to think that his plays contribute to a general consciousness of the dangers of our society. —D.S.B.

Ernest Bramah

467. White, William. **Ernest Bramah on China: An Important Letter**, PMLA, 87:3, May 1972, 511-513. Bramah, the author of **The Wallet of Kai Lung** and four other books created a China so real and comprehensive that readers and reviewers often asked if he had ever been in the Orient. In a letter to his publisher in 1923 [published here for the first time] Bramah admits that he has never been to China. In public he always avoided answering this question. —P.G.D.

Roy Campbell

468. Parsons, D. S. J. **Roy Campbell and Wyndham Lewis**, PLL, 7:4, Fall 1971, 406-421. Campbell was not only directly indebted to Lewis but Lewis's "ideas and personality" had a "far-reaching influence upon Campbell." Campbell's defense of Lewis's **The Apes of God** confirmed his discipleship. The poem **The Georgiad** "owes more directly to Lewis than any other . . . Campbell's **Georgiad** is his **Apes of God**." In both psychoanalysis, sexual inversion, literary gossip, and the cult of youth are satirized. The neoclassical spirit that Lewis promoted was mirrored in **The Georgiad** with its criticism of "emotionalism and intuitionism." —K.B.

Joseph Conrad

469. Haltresht, Michael. **Disease Imagery in Conrad's THE SECRET AGENT**, L&P, 21:2, 1971, 101-105. Conrad employs a variety of disease and disability imagery in this novel. On a deeper level than mere description of physical affliction, the images are metaphors for spiritual, moral, and emotional disturbances. For example, senility may go beyond impotence and symbolize psychic and spiritual sterility; eye disorders not only indicate defects of vision but also mental blindness. The illnesses and disorders are psychosomatic and evidently caused by frustration. Thus the characters are incapable of action, and their inner tension discharges itself against the self. —M.K.

T. S. Eliot

470. Olsson, Y. B. **T. S. Eliot's MARINA: A Study in Poetic Cohesion**, *DUI*, 64:2, Mar. 1972, 115-119. Pericles and Marina are adult-childhood symbols, and the poem suggests a return to a happy past and the possibility of hope for the future. The sets of terms referring to Marina and New England seem to act as images of joy and innocence, though they are balanced by death images. These themes are presented recurrently and are intertwined, reflecting Eliot's understanding of the affinity between poetry and music. —A.B.F.

471. Styler, W. E. **T. S. Eliot as an Adult Tutor**, *N&Q*, 19:2, Feb. 1972, 53-54. In addition to 43 lectures in Sydenham on English literature over two years and six on French literature at Oxford in 1916, Eliot conducted a tutorial class in modern literature at Southall between 1916-1919. Grants from the Board of Education were proportionate to attendance and to the instructor's satisfaction with his students' written work. Attendance at Eliot's tutorial classes was 54 percent the first year, 89 the second, and 46 the third, and Eliot was not satisfied with the written work of most of his students, thus he was an expensive tutor. Most of the tutors managed to get the full grant payment of 45 £. —J.S.P.

472. Wilson, Timothy. **The Wife of the Father of THE WASTE LAND**, *Esquire*, 77:5, May 1972, 44, 46, 50 (Interview). Valerie Eliot found the dual tasks of being both "a good wife" and a good editor difficult as she prepared the new *Waste Land* edition for publication. At the end, Eliot wanted his debt to Pound to become known, though originally he had not wished the suppressed parts of the poem to be published. The hell of his first marriage (which gave him a burden of guilt) forced its writing; the poem itself is "sheer concentrated hell." The truth about Eliot (the subject of many rumors today) may be found in his selected letters (which she is now editing). His written direction to her to sanction no biography of him was caused by his belief that a man's poetry was more important than his life, which distracted from his work. Yet after the letters are published, a biography may be needed, the letters being its raw material. Finding the right person for the job will be a real problem: too many seem to regard Eliot as a venerable Institution, not a person—at least not the person she knew. Their marriage was right for both of them, and it continues beyond death. —J.S.P.

Cf.: Item 584.

James Elroy Flecker

473. Parry, S. W. **Three Poems by James Elroy Flecker in the IDLER Magazine**, *N&Q*, 19:2, Feb. 1972, 52-53. The poem originally titled *Desire* (also known as *Dream-Song*) noted previously as appearing in the *Idler*, Jan. 1907, is not Flecker's only poem in that periodical. It also published *Song* and *The Little Song of Her Sorrow* (Sept. and Nov. 1905 respectively), the former of these being the first of Flecker's poems published. The latter one [here reprinted, under the pseudonym "Kara James"] shows Flecker still using Swinburne and Tennyson as models. —J.S.P.

Ford Madox Ford

474. McLaughlin, Marilou B. **Adjusting the Lens for the Good Soldier**, *ERec*, 22:3, Sp. 1972, 41-48. None of the major characters in *The Good Soldier* provides a clear perception of the action. Dowell is an unclear, imperceptive, and subjective narrator. Leonora manipulates him by coloring her report of events, yet she is the dynamic center

of the novel. Ultimately the reader must understand both characters to correct the distortions each puts into the narrative.
—R.R.

E. M. Forster

475. Mulvey, Thomas. **A Paraphrase of Nietzsche in Forster's HOWARDS END**, *N&Q*, 19:2, Feb. 1972, 52. Henry Wilcox's statements in this work, p. 274 (Edward Arnold, 1947), about man, war, and woman closely paraphrase Nietzsche's remarks in **Thus Spake Zarathustra** (Alexander Tille translation, 1896), p. 89. This allusion adds philosophy to nationalistic and personal considerations as sources of Forster's dialectic.
—J.S.P.

476. Lacotte, C. **Etudes récentes sur E. M. Forster**, *EA*, 20:4, Oct.-Dec. 1967, 425-431 (rev.-art.). K. W. Gransden, in **E. M. Forster** (Oliver and Boyd, 1962), points out the instability of the world depicted in **Howard's End** (1910) and **Where Angels Fear to Tread** (1905). The nostalgia for the ancient traditions of rural England is underlined by H. J. Oliver in **The Art of E. M. Forster** (Melbourne U., 1960). Wilfred Stone, in **The Cave and the Mountain; A Study of E. M. Forster** (Stanford U., 1966), analyzes this nostalgia as a profound desire for security and peace. Alan Wilde in **Art and Order: A Study of E. M. Forster** (N.Y.U., 1964), emphasizes Forster's desire to achieve order. F. C. Crews, in **E. M. Forster: The Perils of Humanism** (Princeton U., 1962), suggests that "though Forster's heroes struggle against" the inhibitions of society, "their revolt is never truly radical." J. B. Beer (**The Achievement of E. M. Forster**, Chatto, 1962) considers the moral issues in **Room With a View** too serious for a tight domestic comedy such as Austen's while the attempt at domestic comedy does not allow full development of these issues. Although all the works mentioned are of value, Stone's will make the greatest impression. (In French)
—J.K.K.

Alan Garner

477. West, Richard C. **The Tolkienians: Some Introductory Reflections on Alan Garner, Carol Kendall, and Lloyd Alexander**, *Orc*, No. 2, 1967-1968, 4-15. Garner's three children's books, **The Weirdstone of Brisingamen**, **The Moon of Gomerath**, and **Elidor**, use Celtic and Norse myth and British folklore as sources, though the novels are set in 20th-century England. In contrast, Kendall's fantasy novels have no particular historical or geographical setting. Characterization is important in her **The Gamage Cup** and **The Whisper of Glocken**, which are written with inherent morality and good humor. Alexander has written a number of novels depicting his fantasy world of Prydain, which is partly inspired by Welsh mythology. Alexander, Kendall, and Garner should appeal to readers who enjoy Tolkien.
—E.Y.M.

Robert Graves

478. Hollahan, Eugene. **Sir Kenneth Clark's THE NUDE: Catalyst for Robert Graves's THE NAKED AND THE NUDE?** *PMLA*, 87:3, May 1972, 443-451. Graves's poem is frequently anthologized but rarely commented on by critics. Clark's book on art history (Doubleday, 1956) most likely served as the initial stimulus for the poem. The initial chapter appeared one year before the poem and has the same title. Graves develops an argument for frank, direct nakedness as opposed to cunning, prurient nudity, an argument also implied in Clark's study. Since Clark himself is influenced by various English poets, a reciprocal process is at work. Discovery of this catalyst for the poem is valuable because it provides us with insights into the nature of Graves's imaginative processes.
—P.G.D.

Aldous Huxley

479. Bartlett, Norman. **Aldous Huxley and D. H. Lawrence**, *AusQ*, 36:1, Mar. 1964, 76-84. Huxley's writing is an attempt to reconcile the flesh and the spirit by supplying a theory of knowledge in the intellectual gap left by the Industrial Revolution. He tried to justify Lawrence's sensuality but could not accept the theory of intuitive knowledge. Both Huxley and Lawrence ignore the fact that all traditions must be qualified because of man's innate evil. They betray the weakness of all intellectuals by seeking exotic novelities or resorting to non-productive contemplation when old traditions fail. Huxley's early novels were influenced by Lawrence, but after *Eyeless in Gaza* (1936), he deserted to his rational brand of mysticism. Lawrence and Huxley failed to recognize that tradition, even when weak or unsatisfying, is continuous.

—L.M.L.

D. H. Lawrence

480. Beatty, C. J. P. **Konrad Lorenz and D. H. Lawrence**, *N&Q*, 19:2, Feb. 1972, 54. The "inbuilt mechanism" in wolves that prevents the victor from killing his defeated rival once the latter has admitted defeat (described in Chap. 12 of Lorenz's *King Solomon's Ring* [Reprint Society, 1953]) is suggested in *Sons and Lovers*—the fight between Paul Morel and Dawes. Another parallel is the Henchard-Farfrae fight in Hardy's *The Mayor of Casterbridge*.

—J.S.P.

481. Clancy, Jack. **The Film and the Book: D. H. Lawrence and Joseph Heller on the Screen**, *Meanjin*, 30:1, Mar. 1971, 96-101. Most film-book comparisons are pointless, but there are two potentially useful tests, a negative (to what degree has the literary source restricted the film-maker) and a positive (to what degree does the film embody the film-maker's respect for and love of the literary source). Ken Russell's *Women in Love* tries so hard to be faithful to Lawrence that it fails as a movie; Christopher Miles's *The Virgin and the Gypsy* succeeds because Miles stresses the character of Yvette instead of trying to include all of Lawrence's "thematic loose ends." Similarly, *M*A*S*H* is more successful as a movie than *Catch-22* because Mike Nichols was unable to free the movie from Heller's novel.

—W.R.

482. Finney, Brian H. **The Hitherto Unknown Publication of Some D. H. Lawrence Short Stories**, *N&Q*, 19:2, Feb. 1972, 55-56. *The Fox* first appeared in Hutchinson's *Story Magazine*, Nov. 1920; *The Blue Moccasins*, "in a special Christmas issue of *Eve: The Lady's Pictorial*," Nov. 22, 1928; *Smile* in *The New Masses*, June, 1926; *In Love* probably in Hutchinson's, Jan. 1928 (according to Lawrence's statement; a copy of the issue has not been found); and *The Rocking Horse Winner*, in *Harper's Bazaar*, July 1926. None of these publications is recorded in Warren Roberts's *Bibliography of D. H. Lawrence* (Rupert Hart-Davis, 1963).

—J.S.P.

Cf.: Item 479.

F. R. Leavis

Cf.: Item 293.

C. S. Lewis

Cf.: Items 491 and 494.

Percy Wyndham Lewis

483. Holloway, John. **From Between the Dragon's Teeth**, *CritQ*, 13:4, Win. 1971, 367-376 (rev.-art., Walter Michel and C. J. Fox, *Wyndham Lewis on Art*, Thames & Hutton, 1971). Long-winded, supercilious, and overly self-conscious though much of

his work, is, Lewis possesses a matchless insight and largeness of view that make him a notable commentator on the coming of Modernism in art. —F.E.

Cf.: Item 468.

Wilfred Owen

Cf.: Item 486.

T. F. Powys

484. Boulton, J. A. **THE MOODS OF GOD: An Early Version of MR. TASKER'S GODS**, N&Q, 19:2, Feb. 1972, 56-59. Examination of a Ms containing an early draft of this work (up to p. 76 of the Chatto edition, 1925) shows that Powys reworked the novel (or at least this portion of it) with considerable care and craftsmanship. He added words and phrases for "greater precision," made some "substantial (and impressive) additions," and deleted "substantial passages." Some of the deletions (e.g. about the tramp) are to the good; others (providing explicitness) weaken the book. —J.S.P.

J. B. Priestley

485. Rogers, Ivor A. **The Time Plays of J. B. Priestley**, Extrap, 10:1, Dec. 1968, 9-16. Some of the key intellectual sources for Priestley's "time" plays are three speculative concepts of time: Abbott's idea that in our own universe dimensions beyond the third "would appear as movements in time"; Dunne's that *deja vu* implies a system of "continuous" time in which the future can be seen and possibly altered; and Ouspensky's "circular" time theory in which events of our lives recur until they are changed by an act of will. Priestley's conceptions of time fill the gap created by his atheism and control the structure and ideas of some of his plays. His first time plays are studies of past and present, but he eventually moved into science fiction of the future where, in **Summer Day's Dream**, interest in social change partly replaces his time theme. —C.S.T.

Siegfried Sassoon

486. McCombie, Frank. **Siegfried Sassoon on THE KISS**, N&Q, 19:2, Feb. 1972, 56. In a letter dated Mar. 31, 1954, Sassoon describes this poem "as a verse exercise in which I attempted to use only Saxon and OE words" and expresses annoyance that people failed to recognize his ironic intent. Michael Thorpe's view in **Siegfried Sassoon: A Critical Study** (Oxford U., 1966) that the poem is non-satiric is thus open to question. Owen's **Arms and the Boy** expresses much the same idea but more crudely. Replying to an inquiry, Sassoon said he knew nothing about the composition of Owen's poem; his remarks in the letter mentioned above, however, suggest why he became "more crudely direct himself" in later writings. —J.S.P.

George Bernard Shaw

487. Nelson, Raymond S. **The Quest for Justice in CAPTAIN BRASSBOUND'S CONVERSION**, IEBY, 21:3, Fall 1971, 3-9. In this work (1899), Shaw uses Judge Hallam to ridicule the idea that "justice is mere vengeance." Lady Cicely converts Brassbound from belief in Hallam's brand of "justice" to Shaw's view of justice as having little to do with "precedent, codes, appeals, judges, crimes, and all other elaborate devices which society has devised to cope with its deviants." The true justice that emerges reveals "Shaw's confidence in man's good nature" and his proposing "a utopian arrangement based on the New Testament tenet that men should not judge one another." —E.F.H.

J. R. R. Tolkien

488. Gottlieb, Stephen A. **An Interpretation of Gollum**, *TolJ*, 4:4, 1970-1971, 11-12. Gollum embodies some of the key ambiguities in *The Lord of the Rings*. He has possessed the Ring, but though he is evil, he is opposed to Sauron. He becomes Frodo and Sam's dangerous guide into Mordor, showing the Ring to be both "help and bane" to its bearer, and he exhibits the gradations of degeneracy brought on by the Ring which Frodo himself begins to experience. Gollum repossesses the Ring at the instant in which Frodo with Lear-like suffering succumbs to its power. As Frodo's reverse image, he succeeds when Frodo fails, thus causing Frodo to live on in suffering and paradoxical victory. —E.Y.M.

489. Robinson, James. **The Wizard and History: Saruman's Vision of a New Order**, *Orc*, 1:1, 1966-1967, 17-23. Many believe that politics are unrelated to ethics. Tolkien's *The Lord of the Rings*, though not a political allegory, is concerned with the concept of power. The wizard Saruman, in his attempt to attract Gandalf to his vision of a new social order, advocates a temporary alliance with the powers of evil, believing that one must harness the forces of history, whatever their moral nature, in order to bring about future good. Events prove him wrong. —E.Y.M.

490. West, Richard C. **The Interlace and Professor Tolkien: Medieval Narrative Technique in THE LORD OF THE RINGS**, *Orc*, 1:1, 1966-1967, 26-49. Organic unity is not characteristic of the medieval interlace, which is a rich web of interwoven narrative lines, each story attached to the others in an "infinite series of echoes and anticipations." No narrative thread is complete in itself; the interlocking stories have histories before the author picks them up and could continue after he puts them down. This "openendedness" gives the tales the effect of reality: the imagined world seems to exist outside of the book. Tolkien's *The Lord of the Rings* uses the interlace technique to depict a vast personal mythology. The examples of the hobbits' meeting with the Ents, of Frodo and Sam's encounter with Shelob, and of the hobbits' dreams in Tom Bombadil's house show how themes and events are coherently woven together so that they attain symbolic potency, and so that a purposeful pattern emerges out of the flux of events. [Two appendices are included: A. "The Problem of Power" and B. "The White and the Black."] —E.Y.M.

491. Winter, Karen Corlett. **Grendel, Gollum, and the Un-Man; The Death of the Monster as an Archetype**, *Orc*, No. 2, 1967-1968, 28-37. Gollum in Tolkien's *The Lord of the Rings* and Weston, the Un-Man in Lewis's *Perelandra*, are monsters like Grendel in *Beowulf*. In each work an archetypal hero (Beowulf, Ransom, Frodo) comes from far away, accepts responsibility for battling the evil monster, fights the creature with the aid of magical weapons underground (or underwater), and triumphs with the help of divine guidance. The hero is feasted, fertility returns to the land, and the hero himself relinquishes any rewards he has received and leaves the story. —E.Y.M.

492. Resnick, Henry. **An Interview with Tolkien**, *Niekas*, 18:5, Sp. 1967, 37-47. Tolkien discusses a number of things, including the pronunciation of his name and reading habits. He states that he was influenced very little by Charles Williams's works and expresses his opposition to teaching *Lord of the Rings* in high schools and colleges. He also maintains that the work should not be read as a Christian myth and specifically denies that he intends Frodo to be a Christ figure. [The article concludes with a transcription of Resnick's remarks to the Tolkien Society of America and of the ensuing

question and answer session which centered upon the meanings of allegory and symbol.]
—W.R.

493. Webster, Deborah C., Jr. **Good Guys, Bad Guys: A Clarification on Tolkien**, *Orc*, No. 2, 1967-1968, 18-23. Tolkien has often been accused of simplistically separating the Good Guys from the Bad. In fact, the outward appearance of Tolkien's characters sometimes belies their moral nature, different races unjustly suspect and misunderstand each other, individual characters act in ways both good and bad, and the outcomes of their deeds do not always correspond to the morality of their intentions.
—E.Y.M.

494. West, Richard C. **Tolkien in the Letters of C. S. Lewis**, *Orc*, 1:1, 1966-1967, 2-16. Though no letters from Lewis to his close friend Tolkien have been published, Lewis's published letters to others reveal information about Tolkien. Lewis talks about the Inklings, the group of literary friends to which both belonged, in particular about their Christian concerns. Tolkien's works are less obviously Christian than those of the others in this circle. His story *Leaf by Niggle* is a Christian allegory, but as Lewis makes clear in a letter, *The Lord of the Rings* is "mythic, not allegoric." Lewis's letters also reveal the existence of Tolkien's unpublished writing about Numenor and the True West, and tell something about Tolkien's writing habits.
—E.Y.M.

495. Foster, Bob. **A Glossary of Middle Earth**, *Niekas*, 18:5, Sp. 1967, 17-22, 28. [The list, continued from *Niekas*, 17, catalogues place names from "Forsaken Inn" to "Lothlorien."]
—W.R.

496. West, Richard C. **An Annotated Bibliography of Tolkien Criticism**, *Orc*, 1:1, 1966-1967, 52-91. [Articles from science fiction "fanzines" have not been included, though some relevant fanzines are mentioned. The bibliography has these sections: A. works by Tolkien, in chronological order; B. critical articles on Tolkien listed alphabetically by author; C. reviews of Tolkien's books listed under each book alphabetically by periodical title; D. title index of all the articles. The annotations briefly summarize and occasionally evaluate the articles, and contain cross-references.]
—E.Y.M.

497. West, Richard C. **An Annotated Bibliography of Tolkien Criticism: Supplement One**, *Orc*, No. 2, 1967-1968, 40-54. [This bibliography corrects and extends the list described in the preceding abstract. It includes these sections: A. Tolkien's works; B. writings about Tolkien; and C. reviews of Tolkien's books listed by book.]
—E.Y.M.

498. West, Richard C. **An Annotated Bibliography of Tolkien Criticism: Supplement Three**, *TolJ*, 4:4, 1970-1971, 14-31. [See the two preceding abstracts for the original bibliography and its Supplement One. Supplement Two appeared in *Orc*, No. 3. Supplement Three includes for the first time fanzine articles, both critical and playful. It does not use the item numbering system found in the earlier parts. Four sections are included: A. Tolkien's writings; B. critical works on Tolkien; C. book reviews, which now include only anonymous or untitled reviews of books either by Tolkien or about him; and D. index of titles. Items are cross-referenced with others in all parts of the bibliography.]
—E.Y.M.

499. West, Richard C. **An Annotated Bibliography of Tolkien Criticism**, *Extrap*, 10:1, Dec. 1968, 17-45. [This bibliography contains over 180 items, "virtually everything I could find" except articles in such "fan magazines" as *TolJ* and *The Green Dragon*.

Items are cross-referenced to specific works by Tolkien, "valuable" works are noted, and the Tolkien "fan magazines" are listed. Annotations are very frequent and all are under 200 words. An earlier version of this bibliography was printed in *Orc* (See Item 496).] —C.S.T.

H. G. Wells

500. Mullen, Richard D. **H. G. Wells and Victor Rousseau Emanuel: WHEN THE SLEEPER WAKES and THE MESSIAH OF THE CYLINDER**, *Extrap*, 8:2, May 1967, 31-63. In spite of Wells's own criticism of *Sleeper* and Bernard Bergonzi's (*The Early H. G. Wells*, Manchester U., 1961), it is an important science-fiction novel. While Wells's Darwinian pessimism tends to cancel out his Marxist optimism, *Sleeper* is a successful work of satire and romance. It also served as a model of Emanuel's *Messiah* (published under the name Victor Rousseau), an important early example of counter-utopia fiction. The anti-capitalistic *Sleeper* was directly opposed by the anti-socialistic *Messiah* in which many of Wells's political ideas were attacked. Orwell's 1984 bears many striking resemblances to *Messiah* in such areas as eugenics and thought control. [Additional biographical information on Emanuel is appended.] —C.S.T.

AMERICAN

I. PARTICULARISM AND REGIONALISM

Jewish Literature

501. Bloom, Harold. **The Sorrows of American-Jewish Poetry**, *Commentary*, 53:3, Mar. 1972, 69-74. The 20th-century American-Jewish tradition has produced many good poets—among them Karl Shapiro, Charles Reznikoff, Delmore Schwartz, and Edward Field—but no figure of genuinely major status. This is apparently a result of the incompatibility of Jewish traditions and the predominantly Gentile American tradition. The future holds promise, however, as American-Jewish poetry becomes more plainly "a blend of a devotional strain and a late Romantic visionary intensity," as is reflected in the writings of Geoffrey Hartman and Robert Mezey. —F.E.

Cf.: Item 298.

III. LANGUAGE

History

502. Bush, Douglas. **Polluting Our Language**, *ASch*, 41:2, Sp. 1972, 238-247. The American language is becoming polluted through widespread misuse of words. The editors of *Webster's Dictionary*, Third Edition, condoned this through their decision to record common usage without considering its correctness; the mass media spread it by abundant repetition; and educated persons support linguistic pollution through indifference if not hostility toward those who would urge correct usage. Yet pollution leads to inaccuracy in present communication and incomprehension of past writings. —A.T.T.

503. Palermo, Joseph. **L'Etymologie Mythique du Nom du Vermont**, *RomN*, 13:1, Aut. 1971, 188-189. The English colonizers of Vermont believed its French name referred to the greenery of the mountains (hence the name Green Mountains), an etymology which ignores both French word order and the singular form of *mont*. *Vermont* actually stems from a direction word, *versmont* (equivalent to *vers le haut*) or, in English, *mountainward*. (In French) —E.Y.M.

504. Pilati, Leona Lampi. **The Fox Dialect**, NM, 70:1, 1969, 145-158. The dialect spoken in the region surrounding the community of Fox, north of Red Lodge, Montana, shows the influence of Finnish on a local American English dialect. Vowel and consonant elongation and the use of double consonants are some of the signs that Finnish influenced the dialect. Today improved contact with the outside world is causing a decline in the use of the dialect. —C.E.G.

Linguistics

505. Hall, Robert A., Jr. **Some Recent Developments in American Linguistics**, NM, 70:2, 1969, 192-227. The history of American linguistics between 1957 and 1967 is characterized by the upsurge of Noam Chomsky's theory of generative transformational grammar. Recently this way of handling linguistic data has come under strong attack, especially in C. F. Hockett's **The State of the Art** (Mouton, 1968). —C.E.G.

IV. THEMES AND TYPES

Subjects

Cf.: Item 514.

Drama

506. Stoddard, Roger E. **Notes on American Play Publishing, 1765-1865**, PAAS, 81:1, Apr. 21, 1971, 161-190. Because of the lack of an adequate international copyright American book publishing was very risky as a financial enterprise and dependent on pirated editions of English and Continental authors. The condition depressed the expansion of early American drama. Yet such publishers as Hugh Gaine, Mathew Carey, James Mowatt, William and Henry Taylor, and Samuel French specialized in publishing the dramas of Americans such as Hugh Henry Brackenridge and Royall Tyler, with varying degrees of financial success. [Appendices list American printed plays, 1765-1800; dramatic illustrations; and New York play publishers.] —J.S.M.

V. SEVENTEENTH AND EIGHTEENTH CENTURIES

Joel Barlow

507. Arner, Robert D. **The Smooth and Emblematic Song: Joel Barlow's THE HASTY PUDDING**, EAmL, 7:1, Sp. 1972, 76-91. Barlow's reputation as the best poet among the Connecticut wits is generally based on the fact that Trumbull, Dwight, and the others, were relatively uninspired amateurs. In reality, this work is one of the best examples of American neoclassical poetry. Barlow was undoubtedly familiar with the devices of formal, neoclassical rhetoric, probably through John Ward's **System of Oratory**, and he used such devices with fluency. In addition, Barlow alluded to a number of well-known literary works, including Virgil's **Georgics** and Thomson's **The Seasons**. His goal seems to have been to Americanize classical conventions while Americanizing European tastes. Finally, hasty pudding and associated image clusters function symbolically on a number of levels. —T.E.H.

Cotton Mather

508. Werking, Richard H. **Reformation Is Our Only Preservation: Cotton Mather and Salem Witchcraft**, WMQ, 29:2, Apr. 1972, 281-290. Historians disagree about Mather's role in the Salem witchcraft episode. One can best approach the subject through attempting to understand "the context of temper of Massachusetts" in the 17th century and Mather's feeling that "the spirit of the people was in decline." By

reporting instances of witchcraft, Mather hoped to keep the reality of the spiritual world before the faithful. Likewise, he felt obliged to protect the reputations of the judges and to protect those persons accused. Others were either less interested in or less successful at maintaining that balance.
—L.K.U.

Samuel Sewall

509. Isani, Mukhtar Ali. **The Growth of Sewall's PHAENOMENA QUAEDAM APOCALYPTICA**, EAmL, 7:1, Sp. 1972, 64-75. Though later generations have acclaimed his diary, in his own day Sewall's claim to literary fame rested on **Phaenomena** (1697). In it Sewall argued that the New World was the site of the New Jerusalem and that Spanish America was the metaphorical Euphrates, both mentioned in **Revelation** 16:12. He apparently accumulated information on the topic for most of his life and hoped that the American Indian would be proved a descendant of the Jews as further substantiation for his theory. For years he fought all challengers, spread his book as widely as he could, and continued to amass data. Eventually he published **Proposals Touching the Accomplishment of Prophecies** (1713), a companion piece which sought to interpret **Revelation** 10. Both works reveal his interest in the examination of Apocalyptic prophecies, his pride in America, and his conviction that America would become the new Jerusalem.
—T.E.H.

Edward Taylor

510. Davis, Thomas M. **Edward Taylor's "Valedictory" Poem**, EAmL, 7:1, Sp. 1972, 38-63. In Dec. 1720 Taylor suffered a severe illness from which he never fully recovered. In preparation for his death, he began working the long poem **Upon my recovery out of a threatening Sickness in December Ano Dmi 1720**, which exists in three versions with three titles. These late poems are a significant addition to the body of Taylor's work especially since they demonstrate the centrality of poetry to his life. When facing death, Taylor turned to the mode that structured his personal relationship to God throughout his life—his poetry. [The larger part of this article is comprised of the text of the poems and Davis's notes to them.]
—T.E.H.

Poetry

511. Lemay, J. A. Leo. **A Calendar of American Poetry in the Colonial Newspapers and Magazines and in the Major English Magazines Through 1765. Part Two: 1740-1759**, PAAS, 80:1, Apr. 13, 1970, 71-222. [This bibliography cites poetry by first line and, in some cases, by published title, and includes some notes by compiler (For Part I, see 79:2, Oct. 1969, 291-392).]
—J.S.M.

512. Lemay, J. A. Leo. **A Calendar of American Poetry in the Colonial Newspapers and Magazines and in the Major English Magazines Through 1765. Part Three: 1760-1765**, PAAS, 80:2, Oct. 21, 1970, 353-469. [This bibliography cites poetry by first line and, in some cases, by published title. This study concludes with comprehensive indices of first lines, authors, pseudonyms, titles, subjects, genres, and periodicals (See preceding abstract for Part II).]
—J.S.M.

General

513. Dorenkamp, J. H. **The BAY PSALM BOOK and the Ainsworth Psalter**, EAmL, 7:1, Sp. 1972, 3-16. The Puritans of the Massachusetts Bay Colony, who brought the custom of psalm singing from England and the continent, were not satisfied with earlier versions of the psalms. As published by John Ward in London in 1562 (the

Sternhold-Hopkins edition) they were not translated literally from the Hebrew. The Henry Ainsworth version, though literal, set the Puritans apart from the Church of England. The *Bay Psalm Book* emphasized the differences between the Puritans and the Pilgrims and thus demonstrated loyalty to the Church of England. Yet, it can be concluded that one or more of the translators consciously or unconsciously used the Ainsworth psalter in the preparation of the new book. [Article accompanied by charts.]
—T.E.H.

514. Stein, Roger B. *Seascape and the American Imagination: The Puritan Seventeenth Century*, EAmL, 7:1, Sp. 1972, 17-37. In range, vitality, richness, and depth, the American literary use of the sea as subject matter is unsurpassed. The seascape mode in American art and literature can be linked to Romanticism, to England and the continent, and ultimately to the medieval and classical past. But there was also a strong American seascape tradition which can be traced to figures as early as Bradford. The early writers were vitally interested in the typological potential of the sea. Eighteenth-century writers, however, made special contributions to its fictional form and to aesthetic theory associated with it, through an enriched sense of the actuality of the sea. By 1800 the components of seascape as a distinct aesthetic mode were available and needed only the coherent organizing vision of the century which followed. —T.E.H.

VI. NINETEENTH CENTURY, 1800-1870

Henry Wadsworth Longfellow

Cf.: Item 517.

Edgar Allan Poe

515. Cevasco, G. A. *A REBOURS and Poe's Reputation in France*, RomN, 13:2, Win. 1971, 255-261. Although translations of Poe's stories appeared as early as 1845, his works were largely ignored in France until J.-K. Huysmans, led to Poe through his admiration of Baudelaire and Mallarmé, spoke glowingly of him in *A Rebour* (1884). Des Essientes, the hero of this best-selling novel, is greatly drawn to Poe and comments in detail on several of his works. After *A Rebour* was published, translations of Poe and articles on him abounded. The earlier efforts of Mallarmé (whose reputation was also enhanced by *A Rebour*) and Baudelaire to popularize Poe had borne no such fruit. Poe thus became the sacred author of the Symbolists and, through them, "a French classic."
—E.Y.M.

516. Schwaber, Paul. *On Reading Poe*, L&P, 21:2, 1971, 81-99. Poe often uses a reasonable narrator to tell his bizarre stories, thereby disarming skepticism. The structure of the horror stories is also reasonably patterned, producing the same effect of reassuring order. His horror fiction enabled Poe to explore and control the frightening emotions that emanated from the disturbing tensions of his difficult personal life, his inner turmoil, and style of survival. His attempts to save his reason are reflected in a variety of works, including the tales of ratiocination. [*The Fall of the House of Usher* and *The Murders in the Rue Morgue* are analyzed.]
—M.K.

Henry David Thoreau

517. Stephenson, Edward. *Longfellow Revised*, TSB, 118, Win. 1972, 4-5. Thoreau included an excerpt from Longfellow's *Seaweed in Cape Cod* (1865). He altered the poem after the fourth stanza in order to establish a "symbolic relationship between

seaweed and poetic production." This revision clarified for Thoreau "the relationships which he wished to establish between himself and the natural world." Seaweed was to Thoreau symbolic of the "grotesque and fabulous thoughts, which have not yet got into the sheltered coves of literature." —L.K.U.

518. Gozzi, Raymond D. **WALDEN and a Carlyle Letter**, TSB, 118, Win. 1972, 4. On Aug. 18, 1841, Carlyle wrote a letter to Emerson in which he discusses Newington Lodge in Scotland. The 24-year-old Thoreau, who was living with the Emersons at the time, was impressed by the letter. Thoreau's first literary task while living at Walden was to complete an essay on Carlyle. —L.K.U.

519. Tripp, Raymond P., Jr. **A Note on the Structure of WALDEN**, TSB, 118, Win. 1972, 5-6. Little attention has been given to the argumentative structure of *Walden* and the way this structure "resolves many problems of the book's construction and unity." The book falls into a three-part form, reflecting "the negative-positive-integrative pattern" of Thoreau's thought. The first unit consists of the first six chapters, "Economy" through "Visitors"; it is negative. The second unit consists of six chapters, "The Beanfield" through to "Brute Neighbors"; it is positive. The third unit, comprising the last six chapters, "Housewarming" through "Conclusion," is integrative. —L.K.U.

520. Another Early Review of **WALDEN: CHRISTIAN REGISTER**, August 26, 1854, TSB, 118, Win. 1972, 7-8. [This item is a reprint of the review.] —L.K.U.

521. Volkman, Arthur G. **Gleason, Unforgotten Photographer**, TSB, 118, Win. 1972, 1-2. Herbert W. Gleason's *Through the Year With Thoreau* (1917), published to commemorate the centennial of Thoreau's birth, consists of excerpts from the *Journals* and other works illustrated by Gleason's photographs. Robert F. Stowell incorporated sections of the book in his *A Thoreau Gazetteer* (Princeton U., 1970). Gleason's volume is "a valuable contribution to the life of Thoreau." —L.K.U.

522. Fenn, Mary R. **Report of the Walking Society**, TSB, 118, Win. 1972, 2-3. Although many old family names in Concord are those of the founders of the town, the Concord authors moved many times. Emerson, the Alcotts, Thoreau, Channing, and Hawthorne visited and moved about the town, "even . . . living in the same houses in three instances, though at different times." —L.K.U.

523. Fenn, Mary R. **Thoreau's Easterbrook Country, Concord, Massachusetts**, TSBklt, 25. [This item is a single-page map, locating places mentioned in Thoreau's *Journals*.] —L.K.U.

524. Harding, Walter. **Additions to the Thoreau Bibliography**, TSB, 118, Win. 1972, 3-4. [This is a continuing annotated bibliography.] —L.K.U.

525. McElrath, Joseph R., Jr. **A Topical Guide to Research on the Thought and Character of Henry Thoreau**, TSB, 118, Win. 1972, 7. [This item is an abstract for an M.A. thesis, Duquesne U., 1969.] —L.K.U.

526. More Doctoral Dissertations on Thoreau, TSB, 118, Win. 1972, 8. [This item reprints a University Microfilms abstract for Charles Calvin Kopp, *The Mysticism of Henry David Thoreau* (Vols. I and II), Pennsylvania State U., 1963.] —L.K.U.

Walt Whitman

527. Chari, V. K. *The Limits of Whitman's Symbolism*, JAmS, 5:2, Aug. 1971, 173-184. Though several literary critics have considered Whitman part of a symbolist tradition in American literature, his conception of poetry and his poetic style do not correspond closely to the manner of Symbolist writing; he is closer to the tradition of Romantic Transcendentalism. He had a strong sense of objective reality and of cosmic order, in contrast to the interior psychic landscape of the Symbolists, and, like Emerson, he believed in the reality of spiritual facts. His theory of indirection does not correspond closely to the "symbolist method of conveying meaning through a rich tapestry of metaphors and symbols." "Like the [later] Imagists Whitman regarded the physical thing as intrinsically interesting and sought to capture it in direct, precise description," in contrast to the diffuseness of the Symbolists. Unlike the later Imagists, however, Whitman's images are "latent with unseen existences," as he says in his *Song of the Open Road*. —H.E.S.

Drama

528. Harwell, Richard Barksdale. *Brief Candle: The Confederate Theatre*, PAAS, 81:1, Apr. 21, 1971, 41-160. The theater in wartime Richmond was the archetype of theater throughout the Confederacy. The Richmond Theatre and its successor, the New Richmond Theatre, demonstrated to Southerners that they had an independent culture and were able to continue the war with a spirit of business-as-usual. Moreover, as with the theater in the North, it stood in the middle between those persons who considered the theater immoral and those who considered it a desirable pastime. [A Calendar of Performances, the Repertory of the Richmond Theatre Company, 1861-1865, and an Index of names mentioned in the Repertory, which shows the awareness of English and Continental theater and opera are included.] —J.S.M.

VII. NINETEENTH CENTURY, 1870-1900

Henry Adams

529. Vandersee, Charles. *Henry Adams and the ATLANTIC: Pattern for a Career*, PLL, 7:4, Fall 1971, 351-373. The 1889 index of this periodical includes almost any noteworthy writer between 1860 and 1890, but Adams was conspicuously absent. Adams at first considered the *Atlantic* trivial and pretentious; and since his concern was with political topics, he found "little empirical evidence that the *Atlantic* would welcome" such contributions. After considerable encouragement from his brother Charles, Henry wrote three articles: one he never submitted because it was impersonal and technical; the second he considered a failure (its publication was probably hindered by the outbreak of the Civil War); and the third arrived too late from England. This *Atlantic* episode is a "prophetic paradigm" of his life—"his excruciating . . . self-criticism" and his refusal "to write down to the public's level" while simultaneously "yearning to be a potent influence in the nation." —K.B.

Kate Chopin

530. Rosen, Kenneth M. *Kate Chopin's THE AWAKENING: Ambiguity as Art*, JAmS, 5:2, Aug. 1971, 197-199. Edna Pontellier's ambiguity is occasioned by her cultural context: a sensuous woman reared in a repressive Protestant milieu but living now in an open Creole society. What is the role of an awakened woman in such a situation? As Chopin says, Edna is a "newborn creature, opening its eyes in a familiar world that it had never known." —H.E.S.

Henry James

531. Nettels, Elsa. **THE AMBASSADORS and the Sense of the Past**, *MLQ*, 31:2, June 1970, 220-235. Strether is James's most fully developed character who realizes that he has missed great experiences and who reaches out for what he comes to know can be his only in imagination. Similarly this work is James's most detailed study of an old civilization (the Paris of Mme. de Vionnet) giving way to a new (the contemporary Paris and even Woollette, to which Chad will return). The power of the novel lies in the parallel between interior and exterior transformations. In Strether's acceptance of his loss there is melancholy, but there is also a realization of growth. Hence there is strength. —M.S.

532. Grossman, Edward. **Henry James & the Sexual-Military Complex**, *Commentary*, 53:4, Apr. 1972, 37-50. James's *The Bostonians* (1886) is pertinent to trends of American thought in the 1970's, in that it builds upon James's sense of inadequacy and guilt stemming from his attitudes toward the Civil War, and upon his admiration for a man who, like Basil Ransom, has experienced war. —F.E.

533. McLean, Robert C. **THE BOSTONIANS: New England Pastoral**, *PLL*, 7:4, Fall 1971, 374-381. James's controlling motif in this work "is derived from pastoral literature." Pastoral conventions give "structure," "symbolic significance," and "insight into its major characters." Ransom's courtship of Verena is associated with parks and countryside and Olive's appeal to Verena is "linked with cold nights" and "cloistered rooms." Ransom sees Verena as "a New England Corinna, with a mission instead of a lyre" and Olive sees her as a "Joan of Arc" leading "women to victory." Ransom rescues Verena from an "unnatural union with Olive; whose lesbianism is one manifestation of [her] malaise." Thus Ransom "brings back . . . the vernal to a recognition of her place in the rhythms of nature." —K.B.

534. Vincet, Sr. Stephanie. **A Significant Revision in THE WINGS OF THE DOVE**, *RES*, 23:89, Feb. 1972, 58-61. James's revision in this work, in which he gives proper place in the Piazza of St. Marks to a statue of St. Theodore rather than St. Mark, probably derives from his reading of Ruskin. The allusion to the Saint's legend is especially apt for the story of Milly Theale. —L.B.H.

535. Burgess, Charles E. **The Master and the MIRROR**, *PLL*, 7:4, Fall 1971, 382-405. Critics of James have ignored William Marion Reedy's *Mirror* which not only spanned "the period of James's major phase" but also voiced reviews and comments by Reedy, who "was exerting a strong critical influence . . . on the direction [of] American literature." Although Reedy ranked James with the "giants" of the day, he accused him of snobbism because of his stylistic obscurity, was critical of his expatriation, and believed that he had written no classics. However, Reedy respected James's courage in treating socially sensitive subject matter and his efforts in probing his psyche. If Reedy had met James or if he had read James's later works carefully, his charges of snobbism and literary expatriation might have changed. —K.B.

Mark Twain

536. Coburn, Mark D. **"Training is everything": Communal Opinion and the Individual in PUDD'NHEAD WILSON**, *MLQ*, 31:2, June 1970, 209-219. Twain's last novel with an American setting pessimistically indicts American society as one in which every action and thought are determined by one's need to conform. Although

some critics have thought Wilson to be free from this need, he is more like the other inhabitants of Dawson's Landing than different from them. He believes in the rightness of slavery, in white supremacy, and in the glory of dueling, and he wants to feel himself "of consequence" in a town where all the residents are as if one person. —M.S.

John Allan Wyeth

537. Allen, Lee N. **John Allan Wyeth: Historian**, AlaR, 24:3, July 1971, 182-191. "Confederate soldier, surgeon and author," Wyeth (1845-1922) published extensive articles on the Civil War (as fought to maintain self-government, not slavery), and three books: a monumental **Life of General Nathan Bedford Forrest**, the **History of La Grange Military Academy**, and his autobiography, **With Sabre and Scalpel**. Throughout his "half century in medicine in New York" he never broke his ties with his native Alabama. —S.M.A.W.

VIII. TWENTIETH CENTURY

Lloyd Alexander

Cf.: Item 477.

Sherwood Anderson

Cf.: Item 543.

James Baldwin

538. Dickstein, Morris. **Wright, Baldwin, Cleaver**, NL, 38:2, Win. 1971, 117-124. Wright's **Native Son** retained a social consciousness and a realism reminiscent of Dreiser in an era when novelists were supposed to be concerned only with the internal self. Baldwin attacked Wright for this but fell victim to a lack of sense of place in his own novels, as Cleaver indicated in discussing **Another Country** [no citation given]. When critical fashion changed and Baldwin tried to be personal in **Tell Me How Long the Train's Been Gone**, he was unable to create characters that were more than masks for his own obsession. Baldwin, having rejected both separatism and integration, now finds himself attacked by young black writers as he once attacked Wright. —A.T.T.

R. P. Blackmur

Cf.: Item 295.

Theodore Dreiser

539. Pirinska, Pavlina. **Teodor Drayzur i Amerika [Theodore Dreiser and America]**, LMi, 15:4, 1971, 133-145. A century has passed since the birth of Dreiser, one of the most outstanding 20th-century American writers. Dreiser grew up under difficult conditions, which was reflected in his fiction. After a career as a reporter he began writing novels but encountered great difficulties in publication. A survey of his works demonstrates his major literary concerns. At the end of his life he applied for membership in the Communist Party USA. The text of a letter written in 1943 to James Farrell contributes to our understanding of this man's fine personality. (In Bulgarian) —C.A.M.

540. Wadlington, Warwick. **Pathos and Dreiser**, SoR, 7:2, Apr. 1971, 411-429. Pathos is Dreiser's forte, his distinctive tone. It is the term that describes the condition of his characters; "tragic" is not. The pathetic character is not necessarily weak

or submissive. He is a "whole" character who suffers disjunction with the world rather than disjunction with himself, and his suffering is endless, never to be transcended. The power of Dreiser's pathos may be ascribed to his ability to play off the confinement and alienation of his characters against their longing for transcendence that would be possible in a genuinely tragic world. He is moved by the individual's refusal to compromise his integrality and by his efforts to find its counterpart in the world. He writes of the horror of not finding this counterpart in the world and of finding it but failing to recognize it. In confronting an alien and impenetrable world, man's only hope for matching the cosmic forces represented in society lies in the process of thinking. For Dreiser, thinking is man's most valuable possession and the source of his pathos. —C.A.T.

541. Warren, Robert Penn. **Homage to Theodore Dreiser on the Centenary of His Birth**, SoR, 7:2, Apr. 1971, 345-410. Dreiser, the first American writer not of the old tradition, was the outsider, which determined the basic emotions and power of his work. In *Sister Carrie* (Doubleday, 1900) Dreiser expressed through Carrie's experiences his own yearnings and struggles and presented, without moral judgment, the rise of a woman doomed to success in a world dominated by obsessions of success and failure. *Jennie Gerhardt* (Harper, 1911), the same story and yet a reverse of it, is a definition of love and a portrait of a woman who failed in worldly terms yet triumphed in spirit and achieved peace. In his massively researched trilogy [*The Financier* (Harper, 1912), *The Titan* (Lane, 1914), and *The Stoic* (Doubleday, 1947)], Dreiser attempted to show the mind and soul of a successful financier and to give an understanding of his meaning in society and nature. In the autobiographical and self-justifying *The Genius* (Lane, 1915) he dealt with the dream-self, the superman, the success. *An American Tragedy* (Boni, 1925), delineated the nightmare self and confronted the problems of understanding responsibility and the self in a world of complicities and ambiguities. After having defined success, power, place, wealth, art, and love as illusions, Dreiser came in *An American Tragedy* to his final subject, the illusion of the self. He was concerned with the nature of destiny and attempted to write the root tragedy, seeking tragic effect in the essential human condition. —C.A.T.

William Faulkner

542. Sullivan, Ruth. **The Narrator in A ROSE FOR EMILY**, JNarT, 1:3, Sept. 1971, 159-178. We do not understand Faulkner's story until we see the ramifications of the first person narrator, a consciousness through whom Emily is seen and judged and by whom her story is told. Numerous references to "seeing" and its variants reveal the narrator's most significant action to be watching. The watching symbolizes a voyeur who with his "innocent" eyes "penetrates" Emily's isolation and "rapes" her. Failing to restore her to chastity after the Homer Barron affair, the narrator seeing her as a mother-whore figure, masculinizes her. And ultimately losing her in death, he keeps her "in the form of a story." —P.M.P.

543. McHaney, Thomas L. **Anderson, Hemingway, and Faulkner's THE WILD PALMS**, PMLA, 87:3, May 1972, 465-474. This work contains many allusions to the lives and writings of Anderson and Hemingway and parallels to *A Farewell to Arms* are more numerous and meaningful than has been shown. They work in context with references to Anderson's *Dark Laughter*. The background for these allusions is the mid-20's, when Hemingway and Faulkner both benefited from Anderson's encouragement and aid but lost his friendship. Possibly the novel represents a gesture of grati-

tude and artistic agreement from Faulkner to Anderson set against Hemingway's behavior to the older writer in 1937. The allusions also make plain Faulkner's philosophical and artistic differences with Hemingway, provide insight into his view of a major competitor, and show the intricate working of Faulkner's art. —P.G.D.

Robert Frost

544. Haynes, Donald T. *The Narrative Unity of A BOY'S WILL*, PMLA, 87:3, May 1972, 452-464. Although Frost's first volume is viewed as a random collection of lyrics, Frost indicated that they were arranged into a sequence tracing the development of a youth from initial, immature withdrawal from society to mature acceptance of himself as an individual and as a budding poet. The first edition, later revised, does not aesthetically satisfy as a narrative cycle because Frost sought to impose a narrative frame on the lyrics. This fact is significant because readings of individual poems differ from those which the poet himself later endorsed; it also provides insight into the position of the poet at the beginning of his public career. —P.G.D.

Caroline Gordon

545. Landess, Thomas H. *The Function of Ritual in Caroline Gordon's GREEN CENTURIES*, SoR, 7:2, Apr. 1971, 495-508. The essential meaning of this narrative (Scribner's, 1941) is the proper relationship between man and woman. Although Gordon uses the social context of the American frontier to highlight her characters' conflicts, the true action is archetypal rather than historical. A conflict between the male and female principles is personified in Orion and Cassy and exemplified by the opposing pioneer and Indian societies. The communal Cherokee society, bound together by ritual and tradition, is contrasted with the individualistic pioneers who have either debased or abandoned rituals brought from Europe. The loss of ritual brings terrifying freedom and makes it impossible to live peacefully with a ritualistic society. —C.A.T.

546. Brown, Ashley. *NONE SHALL LOOK BACK: The Novel as History*, SoR, 7:2, Apr. 1971, 480-494. In this Civil War novel (Scribner's, 1937) Gordon has solved brilliantly the problem of uniting several levels of action. Like *War and Peace* the novel has two levels of action, public and private, which must be related in structure and meaning. The novel is divided into four uneven parts that chronicle historical events. Each character's private action runs parallel to the larger one beyond his scope. Point of view is not confined to one or two characters but moves to several individuals and finally to the legendary figure, General Nathan Bedford Forrest. In Part IV, at the climax of the novel, public and private action meet as point of view is taken from Rives, the dying tragic hero, to General Forrest himself. Through this technical shift, Rives's tragedy is caught up in the larger action of which Forrest is representative. —C.A.T.

547. Squires, Radcliffe. *The Underground Stream: A Note on Caroline Gordon's Fiction*, SoR, 7:2, Apr. 1971, 467-479. Heroism in the past is an assumption of Gordon's novels, but her interest lies in the decrescendos of that earlier heroism. The dilemma in Gordon's fiction between too much intellectuality and too little begins in *Green Centuries* (Scribner's, 1941). Her mature fiction deals with characters, menaced by mind and pride as with the young couple corrupted by intellect in *Aleck Maury, Sportsman* (Scribner's, 1934). The doomed, paralyzed intellectual, seen in many guises in Gordon's fiction, appears in *The Women on the Porch* (Scribner's, 1944) as a man

who achieves a sort of reconciliation with his wife through the catalyst of a physical act. In **The Strange Children** (Scribner's, 1951) the most powerful character is a clairvoyant girl whose power supersedes that of adults. In all of these works water imagery suggests the salvation, potential and bountiful, within each man's own being.
—C.A.T.

548. Stanford, Donald E. **Caroline Gordon: From PENHALLY to A NARROW HEART**, SoR, 7:2, Apr. 1971, xv-xx. Although Gordon spends much of her life in the North, she is indubitably of the South. She uses Kentucky and its people in her fiction and evaluates her material from the viewpoint of conservative, traditional Agrarianism. Her double novel, now in progress, has an "upper pattern" which purports to be autobiography and a "lower pattern" which deals with the archetypal world lying at the bottom of every human consciousness. In **Aleck Maury, Sportsman** (Scribner's, 1934) she employed the mythic method, less obviously drawing a parallel between contemporaneity and antiquity. Literary allusions are natural to the main character, a teacher of classics, but the novel really lives because of the marvelous hunting and fishing scenes. **Penhally** (Scribner's 1931), the story of the decline of a Southern family following the Civil War, is weak in structure, but its prose is both poetic and realistic. **Green Centuries** (Scribner's, 1941) is successful as a historical novel both because of careful research and because of the simplicity and primitivism of the life depicted. **None Shall Look Back** (Scribner's, 1937) is suspenseful and moving, one of the best Civil War novels of this century.
—C.A.T.

Robert Heinlein

549. Solon, Ben. **Fascism for Fun and Profit**, Niekas, 18:5, Sp. 1967, 7-9, 66. Roberta Rambelli's contention (Niekas, 17) that Robert Heinlein's recent fiction contains a Nazi slant is patently false. Although **Farnham's Freehold** and **Starship Troopers** are flawed, both maintain that the State exists only to serve the individual, a far cry from the complete sacrifice of individuality that Nazism demands. Heinlein is also anti-Nazi in maintaining that violence should be government's last resort and should never be simply indiscriminate terrorism. Even the apparent racism of **Farnham's Freehold** is nothing more than Heinlein's attempt to show that racial tolerance is freely talked about but rarely put into practice.
—W.R.

Joseph Heller

Cf.: Item 481.

Ernest Hemingway

550. Johnston, Kenneth G. **Hemingway's OUT OF SEASON and the Psychology of Errors**, L&P, 21:1, 1971, 41-46. The most important clue to an understanding of the quarrel between the husband and wife in this short story is the mistake involving one word—daughter for doctor. According to Freudian psychology, it reveals that the woman has only partially repressed her desire to have a child, which the man opposes. In the light of the theme of birth and abortion, other details become significant. —M.K.

Cf.: Item 543.

Carol Kendall

Cf.: Item 477.

Ken Kesey

551. Sherman, W. D. *The Novels of Ken Kesey*, JAmS, 5:2, Aug. 1971, 185-196. Kesey's *One Flew Over the Cuckoo's Nest* and *Sometimes a Great Notion* are literary metaphors for psychedelic experiences. Chief Bromden in the first finally confused his real self with the role-playing one (being deaf and dumb) which he had followed so long. Like the psychedelic, he lives in a world of vivid illusions. So do the Indian Jenny and Lee in *Sometimes a Great Notion*, though Lee overcomes his illusion: Both novels reveal Kesey's humanistic commitment to belief in and love for human beings even in the darkness of their psyches. —H.E.S.

Walter M. Miller, Jr.

552. Percy, Walker. *Walter M. Miller, Jr.'s A CANTICLE FOR LEIBOWITZ: A Rediscovery*, SoR, 7:2, Apr. 1971, 572-578. The merits of this work (Lippincott, 1960) are traceable to virtues which are both sub-literary and trans-literary. It is science fiction, and its prose is competent but not distinguished, yet it is of considerable moment. Not a book for every reader, it is like a cipher that one either gets or misses. The mystery has to do with conflicting anthropologies. Miller has applied Jewish-Christian coordinates to a science fiction novel and uses the dawn of a future renaissance to dramatize the perennial conflict between (new) adherents of the single time line and the keepers of the old coordinates. The novel's virtue lies in its marriage of a sub-literary pop form and a subject matter of trans-literary import. —C.A.T.

Flannery O'Connor

553. Montgomery, Marion. *In Defense of Flannery O'Connor's Dragon*, GaR, 25:3, Fall 1971, 302-316. Moderns tend to feel they can safely isolate themselves from the evil in the world. O'Connor's characters, such as Mr. Shiftlet in *The Life You Save May Be Your Own*, illustrate many defects the New Left finds particularly abominable, among them, hypocrisy and the association of goodness with "technological prowess." The young, with their "situationalist response[s]," look for simplified and easy solutions to difficult moral questions; however, they may eventually become interested in the uncompromising vision of O'Connor's stories. For she insists that evil is not only present in the world but that it inhabits the individual. To deny the existence of Satan is to fall prey to his cleverest trick. Her art is uncomfortable to many because it presents malignancy as firmly entrenched in the individual. —V.M.N.

Walker Percy

554. Carr, John. *An Interview with Walker Percy*, GaR, 25:3, Fall 1971, 317-332. Percy's uncle introduced him to literature and art and to a largely Stoic and classical view of life. He feels his main motivation for writing arises from his conflicts with the ideas of others; his first publication (in *Thought Quarterly* [no bibliographical data given]) was a disagreement with Langer's *Philosophy in a New Key; A Study in the Symbolism of Reason, Rite and Art* (Harvard U., 1942). He became a Roman Catholic while recovering from tuberculosis partly because of his reaction against scientific behaviorism. He claims a great indebtedness to Marcel and to Sartre, and finds the Catholic concept of man as a pilgrim on the journey of life compatible with a novelist's view. He describes Binx, in *The Moviegoer*, as achieving a Kierkegaardian leap "from the aesthetic clear across the ethical to the religious." To charges that he backs away from sex in his writing, he replies that he uses sex as "a symbol of failure on the existential level." He thinks that because the south has so "amalgamated" with the rest of the country, regional southern literature is a thing of the past. —V.M.N.

Sylvia Plath

555. Aird, Eileen M. *Variants in a Tape Recording of Fifteen Poems by Sylvia Plath*, N&Q, 19:2, Feb. 1972, 59-61. Of 13 poems published by Plath and recorded by her in 1962 for the British Council, only *A Birthday Present* and *Daddy* are the same in both printed and recorded forms; *The Rabbit Catcher* and *A Secret*, though recorded, have not yet been printed. Some of the changes seem to involve misprints; others, revision. [Bibliographical information supplied for 18 poems, includes six additional tercets for *Mick in the Candlestick* and eight for *Amnestiac*.] —J.S.P.

Upton Sinclair

556. Blinderman, Abraham. *The Social Passions of Upton Sinclair*, CJFo, 25:3, Sp. 1967, 203-208. Sinclair dedicated his talent and income to enterprises he believed would benefit mankind. His idealism prevented him from becoming a rich man and isolated him from many of his early critics, most of whom found his fiction propagandistic and indelicate. Only in the past two decades have literary scholars acknowledged Sinclair on his own terms and appreciated his novels as important irritants to American complacency. Internationally recognized as America's literary conscience, he has always enjoyed the approval of Swedish, German, and Russian audiences. An unselfish crusader for human dignity, he should be supported for the Nobel Prize, especially by those American scholars whose indifference or hostility have impeded his literary reputation. —D.G.

Wallace Stevens

557. Eder, Doris. *Wallace Stevens: The War Between Mind and Eye*, SoR, 7:3, July 1971, 749-764. Stevens's poetic theory is a rationale of his way of looking at things, and his successful poems communicate his vision and fulfill the needs of his temperament. He writes poetry that cleaves to reality and is accessible to the probing of reason, and he recognizes the problem of reconciling the poetic with popular language. Though metaphor provides abiding pleasure in poetry and is necessary to sharpen our sense of reality, Stevens regards it as essentially false. For him there is an uneasy relationship between the abstract and the concrete, the general and the particular. One of his greatest weaknesses is his irresistible urge to make objects illustrate an abstract principle rather than to celebrate them for their own sakes. Philosophically, Stevens is a dualist who perceives an essential and everlasting dualism between imagination and reality. He believes in a reality "out there" but that it can be apprehended only in the mind. Perhaps the most apt philosophical label for him is phenomenalist. The major problems in the interpretation of Stevens's poetry are the impossibility of paraphrase, the built-in ambiguities, difficult symbolism that is increasingly stylized and abstract, and disparate images that sometimes fail to fuse. —C.A.T.

558. Fields, Kenneth. *Postures of the Nerves: Reflections of the Nineteenth Century in the Poems of Wallace Stevens*, SoR, 7:3, July 1971, 778-824. Stevens rephrases the idea prominent in 19th- and 20th-century literature that the mind is a monastery or prison in many of the poems in *Harmonium* (Knopf, 1923) and takes it as a fundamental assumption and repeatedly rejects it in the *Collected Poems* (Knopf, 1954). When he wishes to look directly at reality, he represents it as a woman with whom he wishes to mate, whose characteristics derive from stereotypes of the 19th century, especially the rather preoccupied, artificial Stunner idealized by the Pre-Raphaelites and the queen or princess adorned and living in isolation. The woman figure is essential in his work, and he describes her in the same terms whether she is the angel of reality

or the queen of the imagination. Stevens accepts the antitheses of mind and body and tries to arrive at momentary syntheses, never expecting to arrive at a final synthesis. He reflects the 19th century in many ways, especially in the poetry of nostalgia, the consequence of basic ideas that the intellect is of limited value in dealing with experience; any fixed position removes one from the fullness of ultimate truth, and one arrives nearer the truth by constantly changing one's position; and essential verities are momentary, either by their nature or as perceived by us. —C.A.T.

559. Lensing, George. **Wallace Stevens and the State of Winter Simplicity**, SoR, 7:3, July 1971, 765-777. The source of Stevens's poetry is the act of human perception which is, for him, a metaphorical interaction of knowing reality only at the remove of abstraction. Stevens explores the necessary search for pure reality and the human frustration of moving toward it but never quite reaching it in *The Snow Man*, *Stars at Tallapoosa*, *An Ordinary Evening in New Haven*, and *No Possum, No Sop, No Taters*. He believes that there is a reality which is elusive, and its relative attainment ensures the foundation on which the imagination may commence embellishing. The act of perception is as reliable as possible in a state where self and world are ineluctably separated. —C.A.T.

560. McMichael, James. **The Wallace Stevens Vulgates**, SoR, 7:3, July 1971, 699-726. For Stevens poetry is the supreme fiction, and his poems are supreme not only because they exhibit flexible interplay between the poles of reality and imagination but because they are articulate and moving. Each poem in *Harmonium* (Knopf, 1923) is unique in tone, despite similarities in theme and technique. In *The Death of a Soldier* the theme of death's finality is expressed calmly and succinctly; *Of Heaven Considered as a Tomb* evokes terror and mocks the believers; and *Domination of Black* is almost hysterical in dovetailing discrete impressions into a representation of overriding fear. In *Harmonium* the notion that the beauties of the real world are inaccessible until we purge ourselves of other-worldly expectations is both explicit and implicit. In *Sunday Morning* diction, organization, and meter combine to evoke and celebrate real world beauties, as the power of biblical rhetoric is directed toward a less ordered world in which we are "unsponsored, free." After *Harmonium* Stevens concentrated on formulating and codifying the dialectic of reality and imagination, offering the dialectic itself rather than its realization. The later poems, marked by an increasing tendency to describe rather than realize, suffer by comparison with the earlier work. —C.A.T.

561. Powell, Grosvenor E. **Of Heroes and Nobility: The Personae of Wallace Stevens**, SoR, 7:3, July 1971, 727-748. Statues, gods, and heroes, representatives of nobility which help us define ourselves through defining the limits of our experience and know ourselves through contemplating, in imagination, the limits of our own minds, preoccupy Stevens. The disappearance of the gods poses a problem, for man's salvation now lies in imagining a god-like man, and the creation of a hero becomes the responsibility of the poet. Stevens uses a subtle and unique procedure in his attempt to transcend human limits. He increasingly uses static and inhuman figures with names such as the Glass Man, the Green Queen, the Major Man, and The Hero to stand for various fixed ways in which reality can be perceived or a non-human point of view objectified. Stevens's personae are larger than life. They exist not as allegorical or symbolic representations but as a way of perceiving, and they cannot be explicitly defined. —C.A.T.

William Styron

562. Ratner, Marc L. **Rebellion of Wrath and Laughter: Styron's SET THIS HOUSE ON FIRE**, SoR, 7:4, Fall 1971, 1007-1020. This work (Random House, 1960) has been examined from the many vantages of contemporary criticism, but, whatever the critics' interest, the novel remains basically a contest between the artist, caricatured in Cass Kinsolving, and an anti-human society, caricatured in Mason Flagg. The center of the novel lies in Cass's transformation from a caricature to an individual through inner struggle which takes place in an atmosphere of nightmare and gothic violence that satirically demonstrates the flaws of society. The purpose in using trappings of tragedy is more satiric than tragic. Styron is more a psychological than a philosophical novelist. He goes beyond the limits of realistic fiction to present the psychological truths about American guilt and responsibility and to attack what is false in American life. The themes of social satire and personal tragi-comedy have been successfully united in his presentation of the evils of mediocrity and childish pretentiousness through grotesque characterizations and his satiric parable for exorcism of those evils through development of the hero.

—C.A.T.

Charles Tomlinson

563. Gitzen, Julian. **Charles Tomlinson and the Plenitude of Fact**, CritQ, 13:4, Win. 1971, 355-362. Although he is best known as an experimenter in poetic forms, Tomlinson adopts a more traditional stance in his ideas. His poetry argues that the world controls man; if man is to know himself, he must allow the immutable facts of the world to permeate his sense and self.

—F.E.

Kurt Vonnegut, Jr.

564. Clancy, L. J. **"Running Experiments Off,"** Meanjin, 30:1, Mar. 1971, 46-54 (interview). Vonnegut says his novels are becoming more and more autobiographical and that each novel grows out of the one before it. He believes that he is dealing with basic human questions, and although he directs his books to the "careful reader," he tries to express his ideas simply. Vonnegut reviews his early days writing science fiction and discusses the influence of Robert Louis Stevenson and George Orwell. He also gives his views of his use of myth, the role of sexual love in a novel, his designation as a black humorist, and the present state of his next novel.

—W.R.

565. Clancy, L. J. **"If the Accident Will": The Novels of Kurt Vonnegut**, Meanjin, 30:1, Mar. 1971, 37-45. The themes and locations of Vonnegut's fiction have changed very little, but a consideration of his early stories reveals that to identify his short stories as his best writing is absurd. The limitations of these stories reveal his greatest achievement as the extension and ultimate transcendence of a limited narrative form by the creation of an extremely personal, highly original style which embodies his vision of life's contrarities. This style has improved in each of Vonnegut's first four novels and has reached a peak in his most recent novel, **Slaughterhouse Five**, while the rest of his art has remained relatively static.

—W.R.

Nathanael West

566. Steiner, T. R. **West's Lemuel and the American Dream**, SoR, 7:4, Fall 1971, 994-1006. **A Cool Million** (Covici, 1934), West's least appreciated work, utilizes Horatio Alger material to merge a series of American motifs, fictions, and myths. The essential structure of the book is the creation of Lemuel Pitkin, not as a successful Alger but as a martyr-hero and mock-Christ. West is most responsive to the

exploitative nature of the Alger myth. It harnesses the idealism, energy, and altruism of youth and fails to offer preparation for meeting social and political realities. West's Jewishness deepens and personalizes the novel. He began here to intertwine native American and Christian with Jewish strains. Although he protested his non-Jewishness, his own life was culturally typical, and this novel is a symbolic, spiritual autobiography recording his own confrontation with the American myth. The novel points to the cost of "going West" in the sense of accepting the national lie with little to compensate for lost innocence, altruism, and an individual past and seems to examine also the artistic decisions and meaning of going West as a novelist. *A Cool Million* is about the American ethic and how much it has corrupted even its satirist. —C.A.T.

Edith Wharton

567. McManis, Jo Agnew. *Edith Wharton's Hymns to Respectability*, SoR, 7:4, Fall 1971, 986-993. Wharton's indebtedness to Henry James has been overestimated frequently. In James one character is usually exploited by another, while Wharton's characters more frequently suffer from self-sacrifice. In every major novel and many of her short stories Wharton's theme is a hymn to respectability although she herself violated society's mores. At least subconsciously she serves her penance through her characters and makes them conform where she did not. —C.A.T.

John Wheelwright

568. Josephson, Matthew. *Improper Bostonian: John Wheelwright and His Poetry*, SoR, 7:2, Apr. 1971, 509-540. Wheelwright, who made poetry his lifelong vocation, was a most eccentric member of an aristocratic Boston family and an original in the literary circles of the 20's and 30's. His poetry is difficult and employs extreme variations from regular beat, varying numbers of unstressed syllables, and beautifully idiomatic and eloquent New England speech, sometimes in low-keyed conversational tone. His first published book, *Rock and Shell* (Bruce Humphries, 1933), contained early experimental pieces, some trenchant fillips against Boston society, and several long mythic and religious poems. During the Depression Wheelwright declared himself a Socialist, enlisted as a soapbox orator, and wrote playlets and rhymes that reflected the wretchedness of the times. At the same time he was engaged in writing private poetry of meditation, self-analysis, and discourse upon the times, published as *Mirrors of Venus: A Novel in Sonnets* (Bruce Humphries, 1938). At his untimely death in 1940, he had mastered his own self-taught art and managed the lifestyle of a poet. —C.A.T.

William Carlos Williams

569. Wichern, Dana. *On Williams on Breughel*, WiOr, No. 6, Sum. 1971, 37-43. Williams achieves poetry in *Pictures from Breughel* through his "tight technical structure and sharp emotional impact." Breughel and Williams are similar in their concern for the human condition, in Breughel's use of the proverb and Williams's use of "the idiom," in their style (e.g., Breughel's "handling of negative space" and Williams's use of end-line pauses), and in their working counter to the main aesthetic developments of their epochs (Breughel vs. Michelangelo, Williams vs. T. S. Eliot). Moving from syllabic sound toward meaning Williams creates poetry, the "poemness" of which resides both in his fidelity to the paintings and in his emotional and imaginative response that "makes" creative matter from them. —J.B.S.

Yvor Winters

Cf.: Item 293.

Richard Wright

570. Sprandel, Katherine. **THE LONG DREAM**, NL, 38:2, Win. 1971, 88-96. In his last novel, Wright returns to his childhood experiences in a continuing unsuccessful search for meaning in life. Fishbelly Tucker, son of a black undertaker, feels superior to other blacks. Although he resents white discrimination, he longs for white freedom to become an individual and scorns the subservience of his race. Unable to accommodate himself to white demands, he flees to France. Fishbelly's failure reflects Wright's own inability to find love or self-acceptance in life. He tried existentialism in *Native Son*, then rejected it in *The Outsider*. His vague philosophy of love in *The Long Dream* is no more successful. —A.T.T.

571. Cripps, Thomas. **NATIVE SON**, NL, 38:2 Win. 1971, 49-63. Wright was unsuccessful in his attempt to make a movie of his novel. Hollywood was not ready to treat a black theme seriously; Wright was not suited to the lead role; the Argentine production company was technically substandard; the French director had a mediocre reputation; and Wright failed to supervise the editing of the film. The result neither advanced Wright's reputation nor reached film audiences who were unfamiliar with his writings. —A.T.T.

572. Houseman, John. **NATIVE SON on Stage**, NL, 38:2, Win. 1971, 71-82. Paul Green, who adapted Wright's novel for the stage, modified the ending by giving Bigger delusions of grandeur as he faces execution. Green could not accept the violent solution to white injustice which was basic to the novel. Refusing to produce the Green version, John Houseman induced Wright to work with him in revising the ending along the lines of the novel. Orson Welles directed the play, which received excellent reviews. Green refused to modify the published version to correspond with the stage production. —A.T.T.

573. Watson, Edward A. **Bessie's Blues**, NL, 38:2, Win. 1971, 64-70. Although Wright's *Native Son* contains only two passing references to music, Bessie Mears's laments are essentially prose forms of the blues in the pre-1930 tradition. The laments express the pain and futility of life, the inevitability of defeat despite the speaker's best efforts, and the acceptance of death as the ultimate release. —A.T.T.

574. Aaron, Daniel. **Richard Wright and the Communist Party**, NL, 38:2, Win. 1971, 170-181. Wright joined the John Reed Club, an organization of radical artists sponsored by the Communist Party, in Jan. 1932 and continued to serve the Party until the early 40's. He was attracted to the Party by their defense of blacks and their disregard of his color, but he was repelled by their insistence on ideological conformity and their lack of awareness of black distrust of whites. *Native Son* (1940) showed some of Wright's objections to the Party. His rejection of Communism was complete in 1944 with the publication of *I Tried to be a Communist*. —A.T.T.

575. Fabre, Michel. **Wright's Exile**, NL, 38:2, Win. 1971, 136-154. Although Wright continued to speak out in exile against those things which he felt were wrong in America or her relationships with other countries, he never ceased to consider himself an American. He participated in several CIA-supported organizations but withdrew

whenever he felt he could not speak and write freely. He chose exile to escape American racism and remained in exile because of it and because of the anti-Communist hysteria of the McCarthy era. —A.T.T.

576. Alexander, Margaret Walker. **Richard Wright**, NL, 38:2, Win. 1971, 182-202. [The writer reminisces about contacts with Wright from 1936 to 1939. She relates how she clipped newspaper stories about a young black accused of rape, material which Wright used as background for *Native Son*.] —A.T.T.

577. Weigel, Henrietta. **Personal Impressions**, NL, 38:2, Win. 1971, 17-40. [This is a series of impressions of Wright by those who knew him: Henrietta Weigel, Benjamin Appel, Harry Birdoff, Winburn T. Thomas, Owen Dodson, Frank K. Safford, M.D. (as told to Elizabeth Hill Downey), Jack Conroy, Horace Cayton, and Sidney Williams.] —A.T.T.

578. Fabre, Michel, and Edward Margolies. **A Bibliography of Richard Wright's Works**, NL, 38:2, Win. 1971, 155-169. [The article contains a chronological bibliography of Wright's published works.] —A.T.T.

Cf.: Item 538.

Poetry

579. Jordan, Jim. **New Words: 4 from THE YOUNG AMERICAN POETS**, WiOr, No. 9, Sp. 1972, 45-48. Poetry now works with words "as objects . . . rather than . . . as representatives of objects" with their "density" and "sensual depth." Aram Saroyan's poem *table ambulance*, for example, makes no statement about anything but its sounds, and Saroyan and the three other poets (St. Geraud, Clark Coolidge, and Vito Acconci) are saying that our language lives in "rhythm, . . . music, silence." We do not want fact-feeding, but are beginning "to love . . . words for what they are, formed in the mouth, written on the walls. We'll stop thinking now, maybe, and begin to feel." —J.B.S.

580. Kessler, Jascha. **The Inner World Where Poets Wander**, SatR, 54:40, Oct. 2, 1971, 39, 50-51. Language cannot be reduced to the merely utilitarian, nor can language-making be suborned to solely practical utterance. Poetry is a world of inner meaning, where word patterns are the means by which the human spirit speaks. Language helps expand human awareness, particularly in such poets as Ramon Guthrie, Ted Hughes, Ruth Stone, James Welch, Henry Dumas, and a variety of new black writers. —M.D.R.

581. Shapiro, Karl. **The Poetry Wreck**, LJ, 95:4, Feb. 15, 1970, 632-635. A literary breakdown unlike anything in the history of letters has brought us to the level of mindlessness where students and the literate public can no longer distinguish between poetry and gibberish. The exploitation of primitivism by the media has made us a prey to every disease of aesthetic decadence. Endlessly, in every generation and in every way we can devise, we have to assert standards of worth in literature. —E.J.C.

582. Whitehead, James. **Leaping Ghazals and Inside Jokes Concealed in Tropes**, SatR, 54:51, Dec. 18, 1971, 37-41, 47. Some recent poetry is delightful. It ranges from James Harrison's *Outlyer and Ghazals* and Adrienne Rich's *The Will to Change* through R. W. H. Dillard's humor and wisdom (*News of the Nile*) to Sidney Goldfarb's

concerns with time and art in *Messages*. Gibbons Ruark is contemplative and self-possessed in *A Program for Survival*. Erica Jong's *Fruits and Vegetables* is a sensual vision; Stanley Kunitz controls his quiet songs in *Selected Poems 1928-1958*. Galway Kinnell's *The Book of Nightmares* is too cutely poetic, but has good poems; L. E. Sissman's learning is evident in *Pursuit of Honor*, but sometimes his rhythm and wit fail. Donald Hall's *The Yellow Room* when accepted as fiction, is admirable. —M.D.R.

Cf.: Item 501.

WORLD LITERATURE IN ENGLISH AND RELATED LANGUAGES

AFRICA

Chinua Achebe

583. Melamu, M. J. *The Quest for Power in Achebe's ARROW OF GOD*, ESA, 14:2, Sept. 1971, 225-240. This work must be considered in part an examination of Ezeulu, the Chief Priest of Ulu. Ezeulu possesses an insatiable greed for power and refuses to admit any limitation of it since to do so would be a sign of weakness and capitulation. He progressively isolates himself from those around him and seeks to assert his authority at every possible opportunity. Eventually, he overplays his hand and is destroyed by the evil he has let loose. —W.R.

584. Wilson, Roderick. *Eliot and Achebe: An Analysis of some Formal and Philosophical Qualities of NO LONGER AT EASE*, ESA, 14:2, Sept. 1971, 215-223. Yeats's influence on Achebe has already been explored (A. G. Stock, *Yeats and Achebe*, JCL, No. 5, July 1968, 105-111 [AES, 14:6, Feb. 1971, 1921]); Achebe also shares a number of important philosophical insights with T. S. Eliot and has tried to "delineate a common ground of modern experience between himself and Eliot." In *No Longer at Ease* Achebe portrays a society divided against itself by modernity and reinforces this Eliot-like fragmentation with a device reminiscent of *The Waste Land*, varying the language used by different characters or in different contexts. The novel is also similar in form and content to another of Eliot's poems, *Journey of the Magi*, from which its title is taken. —W.R.

585. Turkington, Kate. "This no be them country"—Chinua Achebe's Novels, ESA, 14:2, Sept. 1971, 205-214. Achebe does not deal with parochial themes but uses the Nigerian environment with which he is familiar to ask basic human questions. The main theme of the four novels is the tragedy of the man who can't or won't adapt: Okonkwo (*Things Fall Apart*, 1958) and Ezeulu (*Arrow of God*, 1964) fail to adapt and die; Max (*A Man of the People*, 1966) tries to compromise but also dies; Obi (*No Longer at Ease*, 1960) and Odili (*A Man of the People*) die spiritually when reality shatters their ideals. Achebe gives no answers to the question of whether one should compromise or die but leaves the reader to judge for himself. —W.R.

Sol Plaatje

586. Couzens, T. J. *The Dark Side of the World: Sol Plaatje's MHUDI*, ESA, 14:2, Sept. 1971, 187-203. Although the critical reception of the first novel written in English by a South African black has been mixed, the work can claim some remarkable achievements: (1) the author's awareness and critique of his own use of language, (2) a view of history different from the narrow, one-sided view of white South African writers, (3) a complicated defense of traditional custom, (4) a skillful use of the folk-tale, and (5) a complex concentration on race relations and the land question, including

a warning that if peoples are oppressed too long they will eventually unite and overthrow their oppressor, in open conflict if necessary. —W.R.

Olive Schreiner

587. Wilson, Elaine. **Pervasive Symbolism in THE STORY OF AN AFRICAN FARM**, ESA, 14:2, Sept. 1971, 179-186. In this work the pervasive idea of sleep, actual and metaphorical, is a significant factor in the shaping of the character's lives, thus showing the writer's intention of having the work read in the light of a powerfully symbolic structure behind the realistic narrative. The novel's main themes are survival and the choice between the limited and unchallenging world of the farm and the world outside, a strange, stimulating, complex, but hostile environment. The symbol used to convey this duality is sleep. —W.R.

Bantu

Cf.: Item 327.

General

588. Farmer, M. E. **Select Bibliography**, ESA, 14:2, Sept. 1971, 241-242. [Books and articles on English language and literature published or written in South Africa from 1969 to 1971 are listed.] —W.R.

IRELAND

Samuel Beckett

589. Solomon, Philip Howard. **A Ladder Image in WATT: Samuel Beckett and Fritz Mauthner**, PLL, 7:4, Fall 1971, 422-427. In this work Beckett was concerned with problems similar to those treated in Fritz Mauthner's *Beiträge zu Einer Kritik der Sprache*, which probed the relationship between language and reality and used "ladder images." Watt attempts to understand reality (Knott's world), but gradually realizes like Mauthner that reality is "neither logical nor syntactical." To understand what things are, Watt must climb beyond the ladder of words. His loss of language and simultaneous insanity suggest "that the only way he can approach Mr. Knott is by becoming insane." Watt introduces Beckett's gradual investigation of the "aesthetic ramifications of trying to 'exist off the ladder.'" —K.B.

Brian Moore

590. Gallagher, Michael P. **The Novels of Brian Moore**, Studies, 60:238, Sum. 1971, 180-194. Moore is traditional in technique, but modern in vision, beginning with Flaubert and moving toward Joyce; and he is more concerned with individuals than many of his contemporaries. In *The Lonely Passion of Judith Hearne*, he explores loss of faith in an ordinary person. *The Feast of Lupercal* deals with a character who has a chance to change his life but fails. Responsibility is even more important to *The Luck of Ginger Coffey*, whose major figure grasps his small chance. *An Answer From Limbo* shows how three degrees of faith fare in America. The crux is the "sin of inaction." In *The Emperor of Ice Cream*, the hero reaches awareness of life amidst the dead of a bombing raid. Memory and fantasy become important in *I am Mary Dunne Fergus*, the most complex of Moore's novels, moves further toward Joyce. Fergus wakes up to trial by hallucination. The dead he sees bring no answer, and the clash between guilt and awareness ends in purposeful uncertainty. —J.T.H.

Francis Shaw

591. Ní Chatháin, M. Proinséas. **The Academic and Other Writings of Rev. Professor Francis Shaw, S. J.**, *Studies*, 60:238, Sum. 1971, 203-207. [This bibliography covers Shaw's professional articles in the fields of Old and Medieval Irish and Patrician studies. It includes a list of his reviews and occasional writings.] —J.T.H.

John Millington Synge

592. Johnston, Dennis. **John Millington Synge**, *Mon/CEMW*, No. 12, 1965, 1-48. Synge's family was Anglican and Anglo-Irish and served the church well; at his death, his relatives, disapproving of his associations with the theater and Irish nationalists, withheld and probably also destroyed some Mss and letters that could give a well-rounded assessment of his contribution to Irish literature. Later, Edward Stephens, Synge's nephew and a liberal barrister, obtained the literary remains and began a biography, which was completed by David Greene. Synge was often denounced as anti-Irish; but, even more than Yeats or Lady Gregory, he should be credited with putting the stamp of nationality on the Irish theater through his creation of genuine Irish folk drama. Though his poetry does not equal Yeats's, his plays evoke the rich flavor and a keen interpretation of the lives of the Irish people; he proved that one could be "a folk writer without being folksy." —A.I.D.

William Butler Yeats

593. Johnson, Colton. **Some Unnoticed Contributions to Periodicals by W. B. Yeats**, *N&Q*, 19:2, Feb. 1972, 48-52. At least three periodical items may be added to Allan Wade's bibliography of Yeats (Rupert Hart-Davis, 1968): a letter with the signature "Y," in the *All Ireland Review*, Sept. 22, 1900, commending the editor, Standish O'Grady, for his attempts to arouse Irish nationalism; one signed with Yeats's name, appearing in the *Dublin Daily Express*, Aug. 1901, asserting that a purported interview reported in another journal and quoted from by the *Express* had never been held (The interviewer later denied Yeats's assertion.); and an interview with Yeats by one "P.A." that appeared in the *Echo*, Apr. 25, 1902, under the title **Mr. William Butler Yeats Talks about the Gaelic Movement and the Parliamentary Party**. [The interview is reproduced.] —J.S.P.

General

594. O'Brien, Conor Cruise. **Two-Faced Cuthleen**, *NYRB*, 8:12, June 29, 1967, 19-21 (rev.-art., William Irwin Thompson, **The Imagination of an Insurrection: Dublin, Easter 1916, A Study of an Ideological Movement**, Oxford, 1967). Thompson fails to answer the question of the relationship between the Irish Literary Renaissance and the nationalistic movement because he erroneously equates the origins of nationalism with the Easter Rebellion, rather than seeing it as the latest of a series of revolutionary acts that began no later than Wolfe Tone. Yeats's **Cathleen ni Houlihan** affected men who took part in the Rising of 1916 because they were already romantic nationalists. The leaders of the Rising were independent of the patriotic manifestation of the Irish Literary Renaissance, for their "literature of the Rising" was not that of Yeats and his associates, but of an earlier patriotic tradition. —J.M.K.

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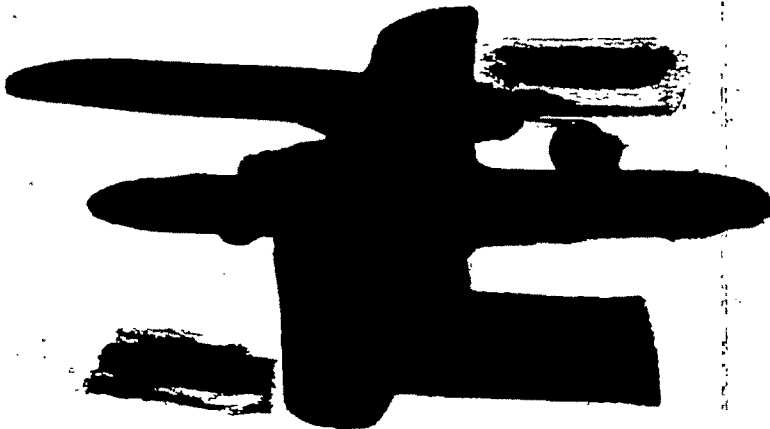


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ERRATA

The following list of journals should replace the first page only of the list of journals in the September 1972 issue of AES. The second page of the September journal list is correct.

IN THIS ISSUE

Periodicals

AQ	American Quarterly, 23:2, 1971.
BakSJ	Baker Street Journal, 22:1, Mar. 1972.
BJA	British Journal of Aesthetics, 7:4, Oct. 1967; 8:1, Jan. 1968.
BJRL	Bulletin of the John Rylands Library, 54:1, Aut. 1971.
CathLW	Catholic Library World, 38:5, Jan. 1967; 7, Mar. 1967; 39:3, Nov. 1967; 40:6, Feb. 1969; 8, Apr. 1969; 9, May-June 1969.
CCC	College Composition and Communication, 20:5, Dec. 1969.
CEA	CEA Critic, 34:2, Jan. 1972; 3, Mar. 1972.
CLS	Comparative Literature Studies, 8:4, Dec. 1971.
Common	Commonweal, 91:3, Oct. 17, 1969; 10, Dec. 5, 1969; 21, Feb. 27, 1970.
Crit	Critique, 9:1, 1966.
EM	English Miscellany, 21, 1970.
Esquire	Esquire, 77:2, Feb. 1972; 3, Mar. 1972; 4, Apr. 1972; 5, May 1972.
FrSt	Franciscan Studies, 23:1, 1963; 30:8, 1970.
GR&B	Greek, Roman, and Byzantine Studies, 6:2, Sum. 1965; 4, Win. 1965.
JBlackS	Journal of Black Studies, 2:3, Mar. 1972.
Manus	Manuscripta, 15:3, Nov. 1971.
MD	Modern Drama, 14:3, Dec. 1971.
NCF	Nineteenth-Century Fiction, 22:4, Mar. 1968; 23:1, June 1968; 2, Sept. 1968; 3, Dec. 1968; 4, Mar. 1969.
NYRB	New York Review of Books, 8:6, Apr. 6, 1967; 7, Apr. 20, 1967; 8, May 4, 1967; 9, May 18, 1967.
ParisR	Paris Review, 13:52, Sum. 1971.
PMLA	PMLA, 87:2, Mar. 1972.
RLV	Revue des Langues Vivantes, 37:4, 1971; 5, 1971.
RMeta	Review of Metaphysics, 15:2, Dec. 1961; 16:1, Sept. 1962; 2, Dec. 1962.
SAQ	South Atlantic Quarterly, 71:1, Win. 1972.
SatR	Saturday Review, 52:11, Mar. 15, 1969; 12, Mar. 22, 1969; 15, Apr. 12, 1969; 16, Apr. 19, 1969; 19, May 10, 1969; 24, June 14, 1969; 25, June 21, 1969; 27, July 5, 1969; 29, July 19, 1969; 30, July 26, 1969; 54:24, June 12, 1971; 39, Sept. 25, 1971; 40, Oct. 2, 1971; 41, Oct. 9, 1971; 42, Oct. 16, 1971; 46, Nov. 13, 1971; 48, Nov. 27, 1971; 49, Dec. 4, 1971; 50, Dec. 11, 1971; 52, Dec. 25, 1971; 55:1, Jan. 1, 1972; 3, Jan. 15, 1972; 4, Jan. 22, 1972.
ScriptaH	Scripta Hierosolymitana, 17, 1966.
SDR	South Dakota Review, 9:4, Win. 1971-72.

Abstracts of English Studies was founded in 1958 by members of the University of Colorado Department of English. The editorial offices are at the University of Colorado in Boulder and the University of Illinois at Chicago Circle. **AES** appears ten times a year on a monthly basis from September through June. Volumes follow the publication schedule. At present approximately 1,500 journals and numerous monographs are screened for material dealing with American and English literature, world literature in English and related languages, and English language. These articles are abstracted by volunteer contributors and field editors, including abstracters from **Abstracts of Folklore Studies**, **RILM Abstracts**, and other sources.

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Categories, sub-categories, and item numbers; titles of articles, monographs, and all works; and words, parts of words, and phrases discussed linguistically appear in boldface type. No italics are used. A title within a title is indicated by full capitals and boldface type. In order to keep the material distinguished by special-face type to a minimum, other items, such as foreign words and phrases, are not in special face. Quotation marks are used only to indicate quotations or to set off words and phrases used in a particular way peculiar to an author. Reference to the source of the article or monograph immediately follows the title, the journal or monograph title being abbreviated. A key to the abbreviations in this issue immediately precedes the abstracts. All monograph abbreviations are prefixed by the designation **Mon/**.

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AES provides both monthly and annual indexes, which are keyed to item number, not page number. The monthly index contains, in a single alphabetical listing, two types of entries: (1) names of people referred to significantly and (2) subjects treated. Generally the subject categories are used when the article is concerned with concepts, theories, themes, etc. When the abstract deals with individual authors and their work, it is listed under the authors' names. **Beowulf** and central religious works, such as the **Bible**, are listed separately. The annual index not only cumulates the ten monthly indexes, but also lists the names of the authors of the articles and monographs abstracted and includes sub-categories for those persons and subjects which appear frequently in the monthly indexes, so that one is not confronted, for instance, with the name Shakespeare, followed by 254 undifferentiated item numbers. Titles of all primary literary works mentioned are listed under the name of the author.

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GENERAL

- General I. General Studies (Aesthetics, Comparative Literature, Education, Literary Theory, Literature and Society, Literature and the Other Arts, Prosody, Research Methods and Resources, Rhetoric, Schools and Creeds, Theory of Criticism, Translation)
- General II. Bibliography (Cumulative, Descriptive, Methodology)
- General III. Language (History, Linguistics, Theoretical Studies)
- General IV. Themes and Types (Characters, Plot Patterns, Subjects, Drama, Fiction, Poetry, Prose, Humor and Satire, Folklore, Travel Literature)

ENGLISH

- English I. Particularism and Regionalism
- English II. Bibliography (Cumulative, Descriptive, Methodology)
- English III. Language (History, Linguistics, Theoretical Studies)
- English IV. Themes and Types (Characters, Plot Patterns, Subjects, Myths, Drama, Fiction, Poetry, Prose, Folklore, Humor and Satire, Travel Literature)
- English V. Medieval [to 1485] (Old English, Middle English, Romances, Anglo-Latin, General)
- English VI. Renaissance [to 1660]
- English VII. Restoration and Enlightenment
- English VIII. Romantic
- English IX. Victorian
- English X. Modern

AMERICAN

- American I. Particularism and Regionalism
- American II. Bibliography (Cumulative, Descriptive, Methodology)
- American III. Language (History, Linguistics, Theoretical Studies)
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- American V. Seventeenth and Eighteenth Centuries
- American VI. Nineteenth Century, 1800-1870
- American VII. Nineteenth Century, 1870-1900
- American VIII. Twentieth Century

WORLD LITERATURE IN ENGLISH AND RELATED LANGUAGES

The categories for this section are any continent or country in which there is a literature written in English or a literature that has had marked influence on English literature and language. Celtic languages and literature are also included in this section.

Note: Irish literature will include all works of writers in Ireland, the bulk of whose material was produced after 1900, with the exception of works by writers whose interests are not closely identified with Irish culture. This category will, of course, include all writers in Ireland whose mature work was written after 1921.

IN THIS ISSUE

Periodicals

AmTQ	American Transcendental Quarterly, 5:2, 1970.
Archiv	Archiv für das Studium der Neueren Sprachen und Literaturen, 207:3, Sept. 1970; 4, Nov. 1970; 5, Jan. 1971.
AusQ	Australian Quarterly, 36:1, Mar. 1964.
BakSJ	Baker Street Journal, 22:2, June 1972.
BuR	Bucknell Review, 19:3, Win. 1971.
CaribQ	Caribbean Quarterly, 17:2, June 1971.
CJFo	Chicago Jewish Forum, 25:4, Sum. 1967; 26:1, Fall 1967; 2, Win. 1967; 27:2, Win. 1968; 3, Sp. 1969.
CLQ	Colby Library Quarterly, 9:2, June 1970.
Conrad	Conradiana, 2:3, Sp. 1969-70.
Dickensian	Dickensian, 68:367, May 1972.
E&S	Essays and Studies, 24, 1971.
EE	Enlightenment Essays, 1:3/4, 1970; 2:1, 1971; 2:2, 1971.
Eire	Eire-Ireland, 7:1, Sp. 1972.
EJ	English Journal, 60:4, Apr. 1971; 5, May 1971; 6, Sept. 1971.
English	English (London), 20:107, Sum. 1971.
ESA	English Studies in Africa, 7:2, Sept. 1964; 8:2, Sept. 1965; 15:1, Mar. 1972.
ESQ	Emerson Society Quarterly, No. 57, 4th Qt., Pts. 1, 2, Supp., 1969.
ForumH	Forum (Houston), 9:3, Fall-Win. 1972.
HemN	Hemingway Notes, 1:1, Sp. 1971; 2, Fall 1971.
IEBY	Iowa English Bulletin Yearbook, 21:3, Fall 1971.
IllQ	Illinois Quarterly, 34:3, Feb. 1972; 4, Apr. 1972.
IndS	Independent Shavian, 10:3, Sp. 1972.
JA	Jahrbuch für Amerikastudien, 16, 1971.
JAAC	Journal of Aesthetics and Art Criticism, 30:1, Fall 1971; 2, Win 1971; 3, Sp. 1972.
JBlackS	Journal of Black Studies, 2:4, June 1972.
LibR	Library Review, 22:5, Sp. 1970; 6, Sum. 1970; 7, Aut. 1970.
LitCr	Literary Criterion, 9:1, Win. 1969.
Meanjin	Meanjin Quarterly, 30:1, Mar. 1971; 2, June 1971; 3, Sept. 1971.

MLQ	Modern Language Quarterly, 31:3, Sept. 1970; 4, Dec. 1970.
MP	Modern Philology, 69:2, Nov. 1971.
MQ	Midwest Quarterly, 13:3, Sp. 1972.
MusQ	Musical Quarterly, 57:3, July 1971.
N&Q	Notes and Queries, 19:5, May 1972.
NEQ	New England Quarterly, 44:3, Sept. 1971; 4, Dec. 1971.
NL	New Letters, 38:3, Sp. 1972.
NYRB	New York Review of Books, 8:12, June 29, 1967.
ParisR	Paris Review, 14:53, Win. 1972.
Personalist	Personalist, 48:2, Apr. 1967; 3, July 1967; 4, Oct. 1967; 49:1, Win. 1968.
Phylon	Phylon: The Atlanta University Review of Race and Culture, 33:1, 1968.
QQ	Queen's Quarterly, 78:4, Win. 1971; 79:1, Sp. 1972.
RO	Revista de Occident, 9:101-102, Aug.-Sept. 1971.
SatR	Saturday Review, 54:33, Aug. 14, 1971.
SBL	Studies in Black Literature, 3:1, Sp. 1972.
ScS	Scottish Studies, 15:2, 1971.
Shen	Shenandoah, 23:1, Fall 1971.
SM	Speech Monographs, 38:2, June 1971; 3, Aug. 1971; 4, Nov. 1971; 39:1, Mar. 1972.
SoR	Southern Review (La.), n.s. 7:3, July 1971.
SSL	Studies in Scottish Literature, 8:3, Jan. 1971.
Thought	Thought, 45:177, Sum. 1970.
ThQ	Theatre Quarterly, 2:6, Apr.-June 1972.
TriQ	Tri-Quarterly, No. 17, Win. 1970 (Supp., Mar. 1970).
Twainian	Twainian, 30:3, May-June 1971; 4, July-Aug. 1971; 5, Sept.-Oct. 1971; 6, Nov.-Dec. 1971.
UWR	University of Windsor Review, 7:1, Fall 1971.
WHR	Western Humanities Review, 25:3, Sum. 1971; 4, Aut. 1971; 26:1, Win. 1972.
Works	Works, 3:2, Win./Sp. 1972.
WSNL	Wallace Stevens Newsletter, 1:1, Oct. 1969; 2, Apr. 1970; 2:1, Oct. 1970.

GENERAL

I. GENERAL STUDIES

Aesthetics

595. Hyman, Lawrence W. **Literature and Morality in Contemporary Criticism**, JAAC, 30:1, Fall 1971, 83-86. Tolstoy's precepts about the morality of literature in **What Is Art?** center in the idea that art is genuine only when it evokes feelings which, "through love of God and one's neighbor" draw men to greater unison with one another. By stressing the autonomy of art, modern critics have tended to concentrate on formal aspects such as imagery and structure. We no longer seek to apportion praise or blame to Desdemona and Iago but, leaving behind our ethnocentric partialities, we become aware of how inseparable are the two forces. The union thus achieved through art is quite unlike Tolstoy's didactic ideal, and involves a realm of experience which surpasses morality. —R.T.C.

Literary Theory

596. Holtz, William. **Thermodynamics and the Comic and Tragic Modes**, WHR, 25:3, Sum. 1971, 203-216. Interacting entropy (drift toward death) and homeostasis (self-regulation to achieve stability) are sensitive devices by means of which any living creature, or the mind itself, maintains its identity in the face of ceaseless change and drift toward death. In literature, theories of the comic and the tragic modes are analogous to this counterpointing entropy and homeostasis. The comic mode illustrates something like permanence in the face of change, or the self-regulative permanence of an organic system, providing a temporary and partial relief from the tension of mortality. On the other hand, tragedy illustrates self-consummation. Thus the comic and the tragic complement one another and can be analogously related to the entropic and homeostatic tendencies in organic life. —H.E.S.

Rhetoric

597. Hart, Roderick P. **The Rhetoric of the True Believer**, SM, 38:4, Nov. 1971, 249-261. Doctrinaire groups generate a unique set of utterances, a rhetorical genre. Despite the speakers' philosophical differences, their rhetoric is remarkably similar and has these characteristics: indoctrinated listeners are expected to make rhetorical contributions; and doctrine defines the intellectual resources used by its spokesmen, the rhetorical role of the speakers, and the nature of the rhetorical relationship between doctrinal spokesmen and their listeners. Most doctrines are inherently bodies of answers. Knowing that their listeners already have the answers, doctrinal speakers rarely use specific data to bolster their arguments. They use language patterns established by the doctrine, rely on forms of the verb to be, depend on collective nouns and generalizations, and use words with in-group meanings. Speakers and listeners depend on doctrine for identification, comprehension, and collectivity; and the "we" is imperative. —E.E.W.

598. Infante, Dominic A. **The Influence of a Topical System on the Discovery of Arguments**, SM, 38:2, June 1971, 125-128. [A recent study suggests that "topoi" serve as semantic representations for relatively discrete categories of information within a person's memory system. The present study shows, through two experiments, that (1) subjects cued by "topoi" discover more arguments, (2) the effect generalizes, (3) the effect holds even when topical systems differ, (4) subjects, having learned to recall or discover by useful cues, continue to use the system, and (5) males and females, whether cued or not cued, appear not to differ in the discovery of arguments.] —E.E.W.

599. Minnick, Wayne C. **A Case Study in Persuasive Effect: Lyman Beecher on Duelling**, SM, 38:4, Nov. 1971, 262-276. [The purpose of this study is to describe and criticize the methods commonly used by critics to judge speech effects from historical records alone, and to provide a case study illustrating the application of methods in judging the effect of a single speech, in this instance a sermon entitled **The Remedy for Duelling**, preached by Beecher before the Presbytery of Long Island, April 16, 1806.] There are two kinds of evidence, external to a speech itself, that offer a basis for assuming the existence of probable effect: the testimony of contemporary and subsequent scholars crediting the speech with certain outcomes, and the record of certain post-speech behavior of the listeners. Although judgments based on a purely historical context are inexact and tentative at best, statements about the role of public address in human affairs deserve consideration when made by critics who are aware of the limitations of the historical process and rely on a sound method.
—E.E.W.

600. Reinsch, N. Lamar, Jr. **An Investigation of the Effects of the Metaphor and Simile in Persuasive Discourse**, SM, 38:2, June 1971, 142-145. [The study tested two hypotheses: (1) The inclusion of similes in a persuasive message will increase its persuasiveness, and the substitution of metaphor for similes will increase the persuasiveness of the message to an even greater degree; (2) the inclusion of similes in a persuasive message will increase the auditors' perception of the credibility of the source, and the substitution of metaphors for similes will increase the perceived credibility of the source to a greater degree. Although not always statistically significant, trends were in the predicted direction.]
—E.E.W.

Theory of Criticism

601. Fraser, John. **Leavis and Winters: A Question of Reputation**, WHR, 26:1, Win. 1972, 1-16. In England Winters has never been taken seriously. Leavis has been influential in both England and the U.S., though his professional reputation is still not secure, partly because his critical opinions about Shakespeare, Milton, Pope, Shelley, and James are not considered significant. Leavis and Winters are disquieting because neither fits into the literary or critical "schools," their literary attacks are intense, they pronounce judgments with an air of confidence, and some of their statements are intemperate. Some of their literary opinions are destructive and narrow. Yet both have commented, often constructively, on a great range of literary works; nearly always their opinions are challenging and brilliantly stated; and they believe deeply in the central value of good literature as a means of "enriching one's awareness of human experience and so of rendering greater the possibility of intelligence in the course of future action" (Winters).
—H.E.S.

602. Partridge, A. C., and R. Birley. **The Functions of a Critical Journal**, ESA, 7:2, Sept. 1964, 139-147. If all history is contemporary, all literature, to be meaningful, must be contemporary too. The purpose of literary research and of scholarly journals that publish it is to keep the study of literature alive and stimulating and to restore to the great works of the past what Milton called the "potency of life."
—W.M.S.

603. Sahai, Y. **New Criticism and the Aesthetic Experience**, LitCr, 9:1, Win. 1969, 61-69. New Criticism, though concerned with the meaning of experience as is all criticism, so emphasizes the formal ordering of experience in the work of art that it tends to equate meaning with form, experience with technique. The breakdown of

tradition and belief in modern society has left few if any universally recognized patterns of order in external reality for the poet to interpret in his work. Hence the critic focuses on the order revealed in the structure of the poem and looks to this formal structure to both discover and communicate the meaning of experience. Reacting against impressionistic criticism, the New Critics so emphasize objectivity that they isolate the poem from the life and reality out of which it springs, and thus fail to establish meaningful relationships between art and life. —R.M.S.

III. LANGUAGE

Linguistics

604. Abel, James A. **Vowel-R Symbolization: An Historical Development**, SM, 39:1, Mar. 1972, 23-36. Notation for indicating the r-coloration of vowels in words like **further**, **surf**, and **alters** developed against a background of heterogeneous improvisation. Until the late 1940's and early 50's, the International Phonetic Alphabet provided no single symbols to signal r-modified vowels. [The present study traces the representation in *Le Maître Phonétique* from 1889 through 1926, of the stressed and unstressed r-colored vowels, or, reversely stated, vowel-r's, which may occur in words like **stir**, **learn**, **worker**, **murmured**. The cut-off date of 1926 is used because in 1927 Americans wishing to use the International Phonetic Alphabet asked for official approval of specific symbols to represent vowel-r's and thus began a second stage in the history of their development and ultimate adoption.] —E.E.W.

IV. THEMES AND TYPES

Subjects

605. Wilson, John T. **Is Utopia Possible?** English, 20:107, Sum. 1971, 51-55. The term "utopia" covers so many different aims, forms, and fancies that general statements can hardly be made about it. It may be useful, however, to classify utopias along a continuum that begins with fantasy, continues with escapism, and develops through social criticism to the pure or ideal utopia. Fantasy is exemplified by Godfrey Sweven's *Limanora, the Island of Progress* (1903) and W. H. Hudson's *A Crystal Age* (1887). The best of the escape utopias, William Morris's *News from Nowhere* (1890), recommends the return to some earlier and presumably simpler stage of society. Edward Bellamy's *Looking Backward* (1888) and Sir Thomas More's *Utopia* (1516) are in the more practical category of Social Criticism. Aldous Huxley's *Brave New World* (1932) and Mary McCarthy's *A Source of Embarrassment* (1950) negate the very possibility of utopia. H. G. Wells's *A Modern Utopia* (1905) and B. F. Skinner's *Walden II* (1948) show how utopia is possible, within existing social structures. —E.E.W.

Drama

606. Ragué-Arias, María-José. **Teatro sin literatura**, RO, 9:101-102, Aug.-Sept. 1971, 213-229. As the outgrowth of the theater on Antonin Artaud, Peter Brook, and the living or laboratory theater of Grotowsky, Radical Theater attempts to combat the crisis of our society. Here, in an external representation of life, art is identified with life. The essence of the spectacle is based on the actors' talents rather than on make-up, decoration, stagecraft, or staging. (In Spanish) —H.Z.

607. Szanto, George H. **The Dramatic Process**, BuR, 19:3, Win. 1971, 3-30. Ritual and mimesis are ends of a theatrical production continuum more basic than tragedy

and comedy. Similar continua are myth (immediacy for the narrative or story line), communality (individual for the playwright's moral values), and perception (artistic control for the writer's talent). Society is now in transition toward a communal emphasis, and the lonely, individualistic tragic heroes of the past 300 years are not relevant to modern audiences; psychological naturalism, the dominant dramatic strain, can be presented more effectively by movies or television. Theater needs more ritual drama as found in Genet, Weiss's *Marat/Sade*, and van Itallie's *America Hurrah!* —A.T.T.

608. Welch, Lois M. *Catharsis, Structural Purification, and Else's Aristotle*, BuR, 19:3, Win. 1971, 31-50. Else's translation/interpretation in *Aristotle's POETICS: The Argument* (Harvard, 1957) indicates that Aristotle was referring to plot structure, not audience response, in discussing catharsis. Tragedy is possible only when a good man recognizes that he is responsible for a destructive act, done in ignorance, to someone closely related to him. Catharsis occurs when the protagonist recognizes, with horror, what he has done, and it is clear that he acted in ignorance. The action then loses its repugnance and allows the emotions of fear and pity to be induced in the reader/viewer. Catharsis does not remove the guilt but proves it astonishing, logical, necessary, and ambivalent. —A.T.T.

Fiction

609. Ashley, Robert P. *What Makes a Good Novel?* EJ, 60:5, May 1971, 596-598; 620. Twelve touchstones help in the evaluation of fiction. Great novels should pass the tests of time (at least a generation); universal appeal; verisimilitude ("likeness to truth"); plot (believable events should have logical connections); character (plausible characters should elicit sympathy); setting (the environment should influence the outcome of incidents); theme (the novelist should bring fresh insight to his theme); moral value (the novelist should take a stand on good vs. evil); impact ("What does the book do for you?"); technique; historical importance; and pleasure. —L.H.M.

610. Hickley, Leo. *The Particular and the General in Fiction*, JAAC, 30:3, Sp. 1972, 327-332. A work of fiction is a potential formal cause of an experience. This experience differs from one's experience of reality because the underlying relationships of part to whole are made clear; indeed, the perception of this relationship is central to the understanding of the fiction. Particular experiences are placed in an understandable context; this is a "reality which carries its own clues." Experiences in reality often form a series of unrelated particulars: in fiction, however, one is taken behind, beyond, inside, above the singular. —R.T.C.

611. Kellogg, Gene. *The Catholic Novel in Convergence*, Thought, 45:177, Sum. 1970, 265-296. The development of the Catholic novel between 1890 and 1960 in France, England, and America was directly influenced by the threefold, successive relationship between the Catholic communities and their secular counterparts in society at large. Initial Catholic isolationism gave way to a time of hostile awareness, followed by a final stage in which Catholic writers engaged in the prevalent doubts and uncertainties of the modern age and thus experienced an erosion of their faith in traditional Roman Catholic values. A consequent decline in the creative power and universal force that had earlier emerged from the probing, critical fiction of Mauriac and Flannery O'Connor followed this existential loss of assurance and self-hood. The Catholic novel has entered its eclipse in which Christian ethics and traditional Catholic beliefs no longer seem of genuine, all-encompassing human significance. —E.F.R.

Poetry

612. Crist, Clifford Mortimer. **Composing the Mod Limerick**, Works, 3:2, Win./Sp. 1972, 31-42. Edward Lear created the limerick in *A Book of Nonsense* (1846). As the limerick developed, the fifth line became the key line, and the content became more scatological. In the mod limerick, there are no taboos nor restrictions. Great books and authors, social criticism, and current fads all provide good limerick material, as do tricky verse forms, outrageous puns, and unexpected disasters. [Crist gives numerous examples of the various types of mod limericks.] —B.J.M.

613. Harrison-Ford, Carl. **Trailer: "There is a goal, but no way,"** Meanjin, 30:2, June 1971, 269-271. One important feature of modernism has been the relationship between the "disappearance of God" and a feeling of alienation from the self on the part of many writers, which has forced the artist to fall back upon his works in their own right. In consequence, the imaginations of other poets during the past 30 years have been fired by writers such as Wallace Stevens and William Carlos Williams, who respond most nakedly to the world of objects, rather than by T. S. Eliot who adopts a number of cultures. —W.R.

614. LaBranche, Anthony. **Imitation: Getting in Touch**, MLQ, 31:3, Sept. 1970, 308-329. Poetic imitation of a model is not merely duplication of style or concept. Rather, it is a complex process in which an imitator approaches his model, chooses certain elements in it, and reacts to them. In the sonnets of Thomas Wyatt and Samuel Daniel we may observe how an imitator and his model are interconnected, i.e., how an imitator must not only establish a thematic relationship with his model but also move within it before he concerns himself with rhetoric. The self-image of the imitator is, therefore, as important as the image of his model, which, by challenging him to create his own support-figures, is both regulatory and inspirational. —M.S.

615. Sastri, P. S. **The Poetics of the Lyric and Olson's Approach**, LitCr, 9:1, Win. 1969, 70-77. The principles of Aristotle's *Poetics* can be applied to lyric poetry as well as to narrative and dramatic, since the lyric too is mimetic, presenting an action at least in the form of thought or unifying emotion. Olson objects to critics' trying to find in the lyric an analogue to plot in drama or narrative in order to imitate Aristotle, and yet he follows this method. Olson recognizes that in the lyric the principle of organization revealed by form is a purely poetic principle. In **SAILING TO BYZANTIUM: Prolegomena to a Poetics of the Lyric** (in Wilbur Scott, *Five Approaches of Literary Criticism*, Cowell-Collier, 1962), Olson looks for the organizing principle of Yeats's poem in the idea of man's seeking compensation for losses suffered in old age. It is rather to be found in the two kinds of music, sensual and spiritual, presented in the poem; for all the elements—language, symbols, rhythm—are unified by the idea of music. —R.M.S.

616. Scott, Robert Ian. **Zen Bones**, QQ, 79:1, Sp. 1972, 34-37. It is possible to produce scrambled poetry with the help of computers, by throwing dice, or shuffling cards, and the results may prove to be better than some of the "real" poetry actually being written. But we still have to look for the meaningful connection between the scrambled pieces. —K.P.S.J.

Humor and Satire

617. Cigman, Gloria. **Language and Laughter**, E&S, 24, 1971, 101-122. Linguistic humor (best exemplified by Ogden Nash and the BBC Goons) can be divided into two

main groups: that which depends on mode of expression and that which depends on mode of thought. Both groups may be subdivided, and illustrated through the verse of Ogden Nash and the word play of the BBC Goons, Dickens, and Shakespeare. [Numerous examples illustrating the various types of linguistic humor make up the bulk of the article.] —S.A.W.

ENGLISH

III. LANGUAGE

History

618. Hall, Roland. **Unnoticed Terms in Logic**—II, N&Q, 19:5, May 1972, 165-171. [This continues the list of words, word-compounds, and phrases in logic omitted from OED. For Part I, see N&Q, 19:4, Apr. 1972, 131-137 (AES, 16:2, Oct. 1972, 313).] —J.S.P.

V. MEDIEVAL

Old English

619. Baird, Joseph L. **The "Nor"-Clause of BEOWULF 1084-85a**, MP, 69:2, Nov. 1971, 133-135. A syntactical analysis and comparison with similar "ne mehte . . . ne" clauses produces the following translation of ll. 1084-1085: "nor could he drive out [of the hall] the wretched men by battle with the thane of the lord." —K.P.S.J.

620. Cable, Thomas. **Constraints on Anacrusis in Old English Meter**, MP, 69:2, Nov. 1971, 97-104. The five-position metrical type ~ - ~ - ~ occurs in 125 examples in *Beowulf*. The scarcity is due to the meter, which works against anacrusis. Contemporary prose, however, shows the five-position type to be the most common pattern. —K.P.S.J.

621. Tennenhouse, Leonard. **BEOWULF and the Sense of History**, BuR, 19:3, Win. 1971, 137-146. Although earlier readers were mistaken in trying to establish much of the history in the poem as true, more recent critics have dismissed too quickly the sense of history that permeates the poem and provides its purpose. The digressions, which deal with events both before and after Beowulf's time, are used to place him in an historical time sequence, to amplify the reader's sense of suffering and loss, and to help him understand the processes of history. —A.T.T.

622. Tripp, Raymond P., Jr. **THE DREAM OF THE ROOD: 9b and Its Context**, MP, 69:2, Nov. 1971, 136-137. There is reason to believe that "behēolden" means "signify" or "mean." Accordingly, "engel dryht/nes" may become a unique compound "engeldryhtnes." The passage then translates as "but those serving there signified holy spirits." —K.P.S.J.

Middle English

623. Finkelstein, Dorothee. **The Code of Chaucer's "Secree of Secrees": Arabic Alchemical Terminology in THE CANON'S YEOMAN'S TALE**, Archiv, 207:4, Nov. 1970, 260-276. "The Canon's Yeoman's display of learning which brings his tale to a close represents the most rudimentary elements of alchemical knowledge." The alchemical code words are indebted to Arabic alchemical writings. [Numerous examples are cited.] —K.P.S.J.

624. Delasanta, Rodney. **The Theme of Judgment in THE CANTERBURY TALES**, *MLQ*, 31:3, Sept. 1970, 298-307. When the Parson answers the Host's call to wind up the tales, he acts as a mediator of grace between the pilgrims and their fates. The Parson and the Host, interchangeable master and servant, parallel the relationship between Christ and the Apostles. Here is a reflection of Christian teaching; and the scene, with its imagery of mystical numbers and scales, suggests the penultimate stage of the Last Judgment. The Parson reminds everyone—even Chaucer—of his need to repent.
—M.S.

625. Gilbert, A. J. **Chaucer, Grandson and the "Turtill Trewe,"** *N&Q*, 19:5, May 1972, 165. For ll. 512-518 of *Parlement of Foules* (ed. D. S. Brewer, Nelson, 1960), Chaucer seems to have been indebted to Oton de Grandson's *Le songe St. Valentin*, ll. 390-398. Chaucer is "dramatizing unrequited love in an idealized way," the turtle serving as symbol, and alluding to a French maker of courtly poems. The turtle, loyal in love, "is a courtly creature": in *Parlement*, love-fidelity is joined with courtliness.
—J.S.P.

626. Scheeps, Walter. **Chaucerian Synthesis: the Art of THE KINGIS QUAIR**, *SSL*, 8:3, Jan. 1971, 143-165. James I's indebtedness to Chaucer is chiefly in technique. By synthesizing diverse traditional materials—the Boethian situation, the courtly content, and the dream-vision episode, the poet produced a coherent and well-constructed poem. The Boethian material adds dimension and weight to the narrative. James skillfully relates the courtly conventions to the Boethian situation through his discussion of freedom. In the dream vision, the narrator learns patience, the same virtue taught to Boethius by Lady Philosophy. James imitates the Chaucerian practice of using paradox and antithesis.
—Z.J.B.

627. Harwood, Britton J. **PIERS PLOWMAN: Fourteenth-Century Skepticism and the Theology of Suffering**, *BuR*, 19:3, Win. 1971, 119-136. The organizing principle behind the poem is epistemological. The poet sought to answer the increasing nominalist skepticism of the age by maintaining that the search for Christ, the need for immediate, intuitive knowledge of God, can best be completed in one's conscience. Conscience includes man's knowledge of God's suffering love and of the human suffering or remorse that awareness of this love inspires and is thereby the point where God and man meet without mediator or doubt.
—A.T.T.

Romances

628. Hanna, Ralph, III. **THE AWNTYRS OFF ARTHURE: An Interpretation**, *MLQ*, 31:3, Sept. 1970, 275-297. This ME metrical romance may be the work of two poets, for ll. 1-338 and 703-715 are markedly superior to ll. 339-702. The better sections carry the Christian message that the characters (especially Guinevere and Gawain) should try to develop spiritual values instead of merely enjoying the conventions of court life, and they reveal superior skill in the manipulation of the 13-line, alliterative stanza. The poem has other special interests, e.g., a natural setting (the Tarn Wadling), the appearance of a ghost, and the familiar scenes of a banquet and combat. It deserves serious attention, especially in comparison with better and better-known poems of the same kind and period.
—M.S.

Anglo-Latin

629. Bornstein, Diane. **The Scottish Prose Version of Vegetius' DE RE MILITARI**, *SSL*, 8:3, Jan. 1971, 174-183. Vegetius, a 4th-century Roman and the main military

authority of the Middle Ages, wrote a five-volume treatise on military preparation and strategy. The Scottish Vegetius, translated around 1500, is not complete, nor is it a close translation. The translator, R. Anderson, frequently summarized rather than translated passages. [The text of the British Museum Ms is included.] —Z.J.B.

VI. RENAISSANCE

Francis Bacon

630. Wallace, Karl R. **Francis Bacon on Understanding, Reason, and Rhetoric**, SM, 38:2, June 1971, 79-91. Bacon defined inductive reasoning. He held that the senses produce organized bits of experience which are stored in the memory and used subsequently as the materials of imagining and thinking. Understanding, reason, and imagination are mental faculties. Understanding darts to and fro over the stored experiences in order to see relationships and is therefore inventive; reason judges the inventions submitted by understanding; and imagination produces the imagery and the symbols necessary to transmit the results culminating the psychological processes of abstracting and apprehending. Linguistic objectification is necessary only when ideas are to be communicated; thus words are the images of thought and reason. Imagination serves reason, but the two are so closely intertwined that they operate almost as one faculty, which Bacon called "imaginative reason." Rhetoric is the rational application of reason to imagination for the purpose of stimulating will.

—E.E.W.

John Birkenhead

631. Doyle, Charles Clay. **TO MY INGENIOUS FRIEND CAPTAIN ELL: An Attribution**, N&Q, 19:5, May 1972, 173-174. Parallels between the text of this poem, one of seven prefacing Martin Lluelyn's *Men-Miracles with Other Poems* (1646) and Birkenhead's known works suggest that he is the "J. B." whose initials are signed to it.

—J.S.P.

John Cleveland

632. Kelliher, Hilton. **Anecdotes of Jonson and Cleveland**, N&Q, 19:5, May 1972, 172-173. Two jesting remarks about Jonson and Robert Wild (the latter remark malicious) made by Cleveland are preserved in B.M. Ms Sloane 1757. [The remarks are reproduced, and information is supplied about William Roan in other B.M. Mss; Roan has been identified in the Morris and Withington edition of Cleveland's poems (Oxford U., 1967) as "Ogg" in *The Authour to His Hermaphrodite*.]

—J.S.P.

Samuel Daniel

633. Creigh, Geoffrey. **Samuel Daniel's Masque THE VISION OF THE TWELVE GODDESSES**, E&S, 24, 1971, 22-35. According to Daniel, the masque, like the emblem, is a hybrid form, not simply a poem. Its soul may be the poetry, but its body is the visual element. *The Vision* exemplifies his theory of interrelated parts, each contributing to the total meaning. Like the emblem, it presents visual pageantry in which myth is used to draw a relationship between Olympus and the English court, the Olympian goddesses and the court ladies. Spectacle and poetry blend with didacticism and entertainment in a balanced, reciprocal manner.

—S.A.W.

John Gauden

634. Greene, Douglas G. **A Note on EIKON BASILIKE**, N&Q, 19:5, May 1972, 176. A comment by the Earl of Anglesey in B.M. Add. Ms 4816 confirms the authen-

ticity of a memorandum, said to be Anglesey's, in a copy of *Elkon Baslike*. Thought by some to be a forgery, the memorandum asserts that Bishop John Gauden wrote the *Elkon*.
—J.S.P.

Christopher Marlowe

635. Neuse, Richard. *Atheism and Some Functions of Myth in Marlowe's HERO AND LEANDER*, *MLQ*, 31:4, Dec. 1970, 424-439. Despite its gaiety on the surface, this poem is concerned with the same somber questions as Marlowe's plays. As an "Ovidian banquet of sense," it seems to glorify the flesh and reach the spirit through it. However, its tone suggests the opposite. The narrator represents the naturalist tradition. In his main characters and his rhetoric (especially his descriptions of the Temple of Venus and the episode of Mercury and the Destinies), he shows that man needs myths as intermediaries between a grim universe and his own incertitude; yet he insists that man must not forget that myths are artificial.
—M.S.

John Marston

636. Slights, William W. E. *Political Morality and the Ending of THE MALCONTENT*, *MP*, 69:2, Nov. 1971, 138-139. The line "Yet thus much let the great ones still concale" means "but should the great ones in this way continually conceal much sin" and reflects Marston's conservative politics.
—K.P.S.J.

Andrew Marvell

637. Duncan-Jones, E. E. *Marvell's Quotation from Rochester*, *N&Q*, 19:5, May 1972, 176-177. In 1676 Marvell returned Rochester's compliment of the previous year by quoting from Rochester's *Satyr against Mankind*, then circulating in Ms. Marvell's use of Rochester's lines comes in couplet form in his *Mr. Smirke, or The Divine in Mode*.
—J.S.P.

John Milton

638. Kaul, R. K. *Milton and Spinoza: Forerunners of the Enlightenment*, *EE* 2:1, 1971, 30-39. Milton and Spinoza anticipate the Enlightenment. The authoritative exposition of their views is to be found in Milton's *De Doctrina Christiana* and Spinoza's *Ethics* and the *Tractatus Theologico-Politicus*. Their final appeal was to scripture and the light of reason. External reality or nature observes certain immutable laws. The only difference is that for Milton these laws are subject to God's will and for Spinoza they are synonymous with it. They are alike in their attempt to emancipate the human mind from superstition, dogma, and obscurantism. "Both were forerunners of the Enlightenment in the sense that they sought to extend man's knowledge rather than rejoice over the mystery of the unknown."
—H.M.

639. Neumann, Harry. *Milton's Adam and Dostoyevsky's Grand Inquisitor on the Problem of Freedom before God*, *Personalist*, 48:3, July 1967, 317-327. In subjugating himself to Eve rather than to God, Adam in *Paradise Lost* behaves in a manner similar to what the Grand Inquisitor in *The Brothers Karamazov* expects from the masses. Just as man rejects his God-given freedom in favor of enslavement to the society represented by Eve, so the Inquisitor believes that his tyranny will be "joyfully embraced" by a society of men more desirous of the semblance of freedom in servitude than of the responsibility and insecurity of genuine liberty. Though Milton and the Inquisitor agree that it is all up to man, "for God will not force him to be

free," Milton hopes that man's fall will lead to freedom, while the Inquisitor thinks that man will never stop choosing as Adam chose. —A.J.L.

640. Price, Reynolds. **Poem Doctrinal and Exemplary to a Nation: A Reading of SAMSON AGONISTES**, *Shen*, 23:1, Fall 1971, 3-36. The action of the play shows Samson's growing awareness that he is moved by God's light and the lesson learned by the Chorus, which finds in Samson "a complex example and the conditions of freedom." —L.B.H.

641. Coleridge, K. A. **Some Amendments to W. R. Parker's Census of Seventeenth-Century Editions of Milton**, *N&Q*, 19:5, May 1972, 175-176. [This list of editions of Milton supplements that in Parker's *Milton: A Biography* (Oxford U., 1968) and supplies "more precise identification of some copies already recorded" and other bibliographical information.] —J.S.P.

Thomas Nashe

642. Koppenfels, Werner von. **Thomas Nashe und Rabelais**, *Archiv*, 207:4, Nov. 1970, 277-291. Nashe knew Rabelais very well, as can be seen in the mock dedication to the anonymous *An Almand for a Parrat* (1590), for which his authorship has been established. A chronological analysis of Nashe's works turns up many parallels with Rabelais. (In German) —K.P.S.J.

William Rowley

643. Crupi, Charles. **THE WINTER'S TALE and THE THRACIAN WONDER**, *Archiv*, 207:5, Jan. 1971, 341-347. The plot and characters of *The Thracian Wonder*, attributed to Webster and Rowley, depend to some extent on *W. T.* Since the likely date of Shakespeare's play is 1611, *The Thracian Wonder* has to be assigned to a date later than that and not to the 1590's. —K.P.S.J.

Shakespeare

644. Ram, Alur Janaki. **The Pattern of LEAR-Ending: A Reconsideration**, *LitCr*, 9:1, Win. 1969, 35-41. Critics often find the ending of *Lear* excessive in its reiteration of the protagonist's suffering, and untypical of Shakespeare's usual tragic ending pattern. However, the usual praise of the suffering hero is not wholly absent from the *Lear* ending, and other parallels with the ending of *Ham.* are to be found in attitudes of the survivors. Their speeches emphasize the positive elements of endurance and underlying order as well as the negative aspects of the great waste of suffering and dissolution. The uniqueness of the *Lear* ending arises from the intensity of terror evoked by the protraction of suffering, along with the harmonious vision achieved by the balancing emphasis on heroic fortitude. —R.M.S.

645. Gottschalk, Paul A. **The Universe of Madness in KING LEAR**, *BuR*, 19:3, Win. 1971, 51-68. The mad scenes of *Lear* are themselves a play with its own horizons and values, a universe having varying degrees of intensity within the larger confines of the whole. In III the supportive madness of the Fool and Mad Tom reinforces Lear's insanity and makes Kent the outsider from the sane world. This prepares the audience for the final scene, where Lear's controlled madness at the sight of the dead Cordelia has its own wisdom, independent of the sane onlookers in the play. —A.T.T.

646. Satin, Joseph. **The Symbolic Role of Cordelia in KING LEAR**, *ForumH*, 9:3, Fall-Win. 1972, 14-17. Although Cordelia's appearances are brief, she is vital to

the action and meaning of the play. Her importance is symbolic: she is part of a long-standing tradition that has been defined as the religion of beauty in woman. Shakespeare places Cordelia in this tradition directly by the choice of her name and indirectly by showing the effect of her love upon others. Many examples of this Renaissance tradition of the ideal lady exist, perhaps the best-known one being Dante's Beatrice. The *Vita Nuova* is a full working out of the tradition, whereas *Lear* offers only a topical outline of it. But by Shakespeare's time the tradition had become so familiar that Cordelia's brief appearances were sufficient to set forth its key statements.

—E.L.S.

647. Goldsmith, Robert Hillis. "My Lady Tongue": The Witty Woman of the Renaissance. *IllQ*, 34:3, Feb. 1972, 52-64. The witty verbal duel of Beatrice and Benedick in Shakespeare's *Much* is within a literary tradition which dates at least to Boccaccio's *Filocolo* (c. 1339) and continues through the 16th century with the *ragionamenti* or "coed colloquies" of Castiglione, Bembo, and Guazzo. Although these love dialogues were available in translation, Shakespeare probably became familiar with the Italian art of courtly conversation through Lyly's *Euphues, the Anatomy of Wit* and *Euphues and His England*. These mock battles of the sexes were also a part of Erasmus's *Colloquies*, a work well-known in England. The art of courtly conversation and Shakespeare's sparkling comedies reflect the high position of women in Renaissance life.

—C.M.R.

648. Draffan, Robert A. *Without Taking Sides Against Poetry: Richard II*, English, 20:107, Sum. 1971, 39-44. The myth of Richard II as a poet-king, stated by Pater and upheld by many critics, is not borne out by Shakespeare's text. Everything Richard does seems to explode the theory that his is the tragedy of the sensitive soul; little about him is sensitive to anyone but himself. His greatest failure, in the eyes of Renaissance England, was his inability to be the personal embodiment of law and order for his country. Shakespeare makes it obvious that England's turmoil issues from Richard's. The basic question arising from Richard's weaknesses is whether the play can be classified a tragedy. Richard is a study in hubris, for he embodies the rashness, arrogance, and presumption inflicted on a man marked by the gods for destruction.

—E.E.W.

649. Davidson, Clifford. *Organic Unity and Shakespearean Tragedy*, *JAAC*, 30:2, Win. 1971, 171-176. Since the advent of the New Criticism, the concept of "organic unity" has been much in vogue. Coleridge's pronouncements on the subject were derived from Schlegel, whose ideas appealed to the former because he continually searched for unifying factors in all things. The term has little relevance to Shakespeare's tragedies, and Coleridge's claim that no word in a Shakespearean play could be altered without serious loss is a mistake. Coleridge, and those who adhere to an organic unity theory, impose this structure upon works in which it does not exist.

—R.T.C.

650. Saner, Richard D. *Shakespeare and the Shape of Civil Strife: "Myself Upon Myself,"* *WHR*, 25:3, Sum. 1971, 243-251. One impressive aspect of Shakespeare's tragedy is his use of the theme of retributive justice, with the evil done by an individual or group returning to crush the offender. Shakespeare's vision of the "bloody return" was prompted in part by the continual threat of civil strife caused by a crisis of authority, both temporal and spiritual. His conscious purpose was to dramatize as warning earlier crises in authority and resulting civil strife; for he was a lover of

hierarchical social order. The situation in Elizabethan England has an ominous parallel in 20th-century America. —H.E.S.

Cf.: Item 643.

John Webster

Cf.: Item 643.

Sir Thomas Wyatt

651. Brilliant, A. N. *The Style of Wyatt's THE QUYETE OF MYNDE*, E&S, 24, 1971, 1-21. Wyatt's translation of Plutarch (via Budé's Latin version) was offered to Catherine of Aragon in place of the English version of Petrarch's *De Remedii Utriusque Fortunae*, which she had requested. Plutarch's humanistic rather than medieval approach to the topic probably determined Wyatt's choice, but he may also have been influenced by the congenial Attic style. Certainly his translation preserved the classical plain style and fused it with the tradition of native English writing to produce a synthesis of styles suitable to a work of moral teaching. —S.A.W.

Drama

652. Ingram, William. *The Closing of the Theaters in 1597: A Dissenting View*, MP, 69:2, Nov. 1971, 105-115. The closing of the Swan theater in 1597 had nothing to do with the allegedly seditious play *The Isle of Dogs*. Unpublished records suggest that the theater's owner, Francis Langley, had incurred official displeasure through some crooked and shady dealings with a stolen diamond. —K.P.S.J.

VII. RESTORATION AND ENLIGHTENMENT

Joseph Addison

653. Shaw, Catherine M. Addison and the "Drammatick Rules," EE, 1:3/4, 1970, 190-196. Addison recognized the necessity of conciliation between "Mechanical Rules" and the "Spirit of Fine Writing." Close analysis of his essays in *The Spectator* and his own drama *Cato* reveal certain links between his dramatic criticism and his "new" imaginative approach to literature. He failed as creative artist, but his theatrical criticism represents an enlightened view when compared with some of his contemporaries. —H.M.

Eustace Budgell

654. Morrison, Lois G. *Eustace Budgell and His Family Background*, N&Q, 19:5, May 1972, 178-183. Statements by Budgell and documentary evidence "provide a foundation upon which an authentic biography can be based." —J.S.P.

William Congreve

655. Rogers, J. P. W. *Congreve's First Biographer: The Identity of "Charles Wilson,"* MLQ, 31:3, Sept. 1970, 330-344. The only full biography of Congreve before 1888, *Memoirs of the Life, Writings, and Amours of William Congreve Esq.* (Aug. 11, 1729), deserves its reputation as an unreliable jumble. Edmond Malone's identification of the biographer as John Oldmixon has been accepted because of external evidence; however, there is just as good a case for identifying "Charles Wilson, Esq." as Edmund Curll, the publisher of the biography. One needs more evidence before choosing the more likely culprit. —M.S.

George Crabbe

656. Brewster, Elizabeth. **Two Friends: George Crabbe and Sir Walter Scott**, QQ, 78:4, Win. 1971, 602-613. "The two writers, in spite of their differences, have much in common—solid common sense, a respect for tradition and authority, a strong interest in character, narrative skill, a liking for exact natural description, an interest in people in the lower and middle walks of life, a strong sense of humour." —K.P.S.J.

Daniel Defoe

Cf.: Item 716.

John Dryden

657. Parkin, Rebecca Price. **The Journey Down the Great Scale Reflected in Two Neoclassical Elegies**, EE, 1:3/4, 1970, 197-204. In **To the Memory of Mr. Oldham** Dryden has created an example of pure, unblended Romanism, whereas Johnson's **On the Death of Robert Levet** turns on its fusion of classical and Christian elements. Both elegies are neoclassical, but Dryden's is more so than Johnson's. Johnson's poem is "good," but Dryden's is "finer." Apart from their literary merits, these poems show that the problem of how to evaluate certain revolutionary implications of the Enlightenment remains unsolved. —H.M.

Henry Fielding

658. Palmer, E. Taiwo. **Fielding's TOM JONES Reconsidered**, English, 20:107, Sum. 1971, 45-50. A close examination reveals that Fielding has followed the biblical myth of the Fall. Tom (a rational but impulsive Adam) is expelled from Allworthy's home (Eden) through the scheming of Blifil, which is a contraction of "belief in evil." Tom goes through a visible process of repentance, reformation, and forgiveness, after which he gains "heavenly wisdom" (Sophia). Fielding's attitude is unquestionably Christian, and the novel is his affirmation of man's inherent goodness and potential virtue through self-control and divine wisdom. The author's basic optimism illuminates even the most satirical passages and lends a comic atmosphere to impending disasters, yet the issues are fundamental and somber. —E.E.W.

Oliver Goldsmith

659. Patrick, Michael D. **Oliver Goldsmith's CITIZEN OF THE WORLD: A Rational Accommodation of Human Existence**, EE, 2:2, 1971, 82-90. This work can be regarded as a popularized and simplified presentation of the 18th-century concept of reason. Examination of the characters reveals Goldsmith's faith in the ideal of man's necessity to constantly strive for humane ideals of rational truth, moral virtue, order, and beauty. **Citizen** presents the 18th-century view of knowledge as a force which enables one to come to terms with the world and accept man in all his various forms. —H.M.

660. McCarthy, B. Eugene. **The Theme of Liberty in SHE STOOPS TO CONQUER**, UWR, 7:1, Fall 1971, 1-8. This play (1773) treats the theme of liberty through contrasts and deceptions on almost every level. The privilege of liberty allows each character to partake of some double activity as he moves toward knowledge of self and others. The old-new and the real-apparent contrasts in setting and character emphasize deception and confusion in the various plot lines, but, finally, the lines converge to a cheerful reintegration of all the characters. The house-inn confusion, the several masks employed by Tony Lumpkin, Miss Hardcastle, and Marlow, and the duplicity

suggested by the title (who is "she"?), dispel any notions of Goldsmith's artlessness.
—R.C.P.

Samuel Johnson

661. Richman, Jordan. **Subjectivity in the Art of Eighteenth Century Biography: Johnson's PORTRAIT OF SWIFT**, EE, 2:2, 1971, 91-102. The difference between prejudicial and subjective biography is the difference between animosity, which leads to distortion, and the tension between author and subject that leads to insight and catharsis. A survey of Swiftian biography reveals many of the sources of Johnson's **Life of Swift**. Close reading of the latter demonstrates that Johnson saw his task as the attempt to assimilate for his day Swift's enormous impact upon literature. Johnson seeks to counter the sentimental tendency to view Swift as a neoclassical guide to an aristocratic code of wit.
—H.M.

Cf.: Item 657.

Alexander Pope

662. Knoepfelmacher, U. C. **The Poet as Physician: Pope's EPISTLE TO DR. ARBUTHNOT**, MLQ, 31:4, Dec. 1970, 440-449. The reader must separate Pope's friend in real life (John Arbuthnot) from the character in his **Epistle**, where the physician serves as a foil for the poet's self-image. Dr. Arbuthnot can prolong Pope's life, but he cannot cure spiritual ills, for he cannot understand them. In contrast, the poet can minister to the incorporeal infirmities of his age and can make human experience bearable. Without precedent in ancient literature, this satire is descended from the works of English Renaissance humorists and moralists.
—M.S.

663. Nierenberg, Edwin. **Art's Own Reason in an Age of Enlightenment: Pope's ESSAY ON CRITICISM**, EE, 1:3/4, 1970, 179-189. In this work Pope is attempting to save the spirit of the Enlightenment from an excess of uncreative rationalism. For too many readers the **Essay** remains a "supermarket of enlightened ideas," whereas it should be regarded primarily as a poem. Careful examination reveals a movement from statement to persuasive elaboration to poetic conviction, i.e. the poem represents a poetic performance. Pope's poem is "self-illustrative of poetry's way of knowing and of revealing truth."
—H.M.

Allan Ramsay

664. Law, Alexander. **Allan Ramsay and THE GENTLE SHEPHERD**, LibR, 22:5, Sp. 1970, 247-251. Ramsay's pastoral comedy was probably first produced in Edinburgh on Jan. 22, 1729, by the boys of Haddington Grammar School. It was performed at least 34 times in the 18th Century in Edinburgh alone. [This article traces the development of the story and discusses the original Mss.]
—J.G.P.

John Wilmot, Earl of Rochester

665. Paulson, Kristoffer F. **A Question of Copy-Text: Rochester's A SATYR AGAINST REASON AND MANKIND**, N&Q, 19:5, May 1972, 177-178. Bodl. Ms Add. B. 106, although generally preferable to other copy texts for the Epilogue to this work, omits four lines found in four other reliable texts. David M. Vieth's edition of Rochester's poems (Yale U., 1968) though otherwise excellent, follows the Bodleian Ms text.
—J.S.P.

Cf.: Item 637.

Jonathan Swift

Cf.: Item 661.

Characters

666. Echeruo, M. J. C. **The "Savage Hero" in English Literature of the Enlightenment**, ESA, 15:1, Mar. 1972, 1-13. Unlike the Elizabethan Age, the 18th century failed to achieve an effective literary representation of the savage hero. In such works as Defoe's *Robinson Crusoe*, George Coleman's *Inkle and Yarico*, Aphra Behn's *Oroonoko, or The Royal Slave*, and Thomas Southerne's *Oroonoko, a Tragedy*, the Enlightenment was prepared to celebrate the savage hero as the untutored sage and saint of the jungle but was unprepared to represent such a character validly because of its preconception of the Indian and the Negro as natural slaves and its feeling that only Christianity could emancipate them from their pagan barbarism. —W.R.

Drama

667. Klinger, Mary F. **Music and Theater in Hogarth**, MusQ, 57:3, July 1971, 409-426. Musical elements of the 18th-century theater are represented visually by many of Hogarth's paintings and engravings. This record of the theatrical milieu of the times indicates not only a characteristic predilection for social satire, but also suggests the strong influence that drama had on a contemporary populace quite familiar with it. Stage boxes, musical instruments, and scenes from Hogarth's "Marriage a la Mode" (1745) and "The Beggar's Opera" (1728) clarify the importance of stage music to London theater productions. "The Laughing Audience" (1733) depicts the theatergoers of this time as well as including a view of performing musicians. [Five illustrative plates are included.] —L.L.D.

Poetry

668. Solomon, Stanley J. **Conflicting Sensibility in Death Poetry: 1740 to the Romantic Age**, EE, 2:2, 1971, 67-81. The decline of the Enlightenment and the rise of Romanticism are simultaneous developments that overlap much of the 18th century. Death poetry was precluded from being successful by the age's division of poetic sensibility: a rational humanism tending toward the depersonalized God of the deists on the one hand, and a heart-felt traditional Christianity sustained by the desire to believe on the other. Examination of the poems of Johnson, Chatterton, Lyttelton, Blair, Young, and Gray and the manner in which they approached the subject of death reveals that this age produced no great death poetry. The separation of the intellectual and emotional aspects, which can be diagnosed as the last stage of the Enlightenment, is the essential flaw. —H.M.

Travel Literature

669. Rosenberg, Sandra. **Travel Literature and the Picaresque Novel**, EE, 2:1, 1971, 40-47. [A brief discussion of the principal characteristics of the travel book and the picaresque novel introduces a short survey of three travel books: Fielding's *The Journal of a Voyage to Lisbon*, Smollett's *Travels through France and Italy*, and Sterne's *A Sentimental Journey through France and Italy*. It is suggested that travel literature as a genre deserves more serious consideration than it has hitherto been accorded.] —H.M.

General

670. Cunningham, Sandy. **Bedlam and Parnassus: Eighteenth-Century Reflections**,

E&S, 24, 1971, 36-55. Bedlam and Parnassus, the symbols which express the polarities and the ambiguities of the 18th century, provide the satirists of the period with a fertile metaphorical complex in which to dramatize their hates, their fears, and their cautious hopes. [The article includes many quotations, chiefly from the satirists, demonstrating the frequency with which insanity figures in literary work of the period and proving that the fear of actually going insane was a constant source of worry and concern.] —S.A.W.

671. Meersman, Roger. *Père René Rapin's Eloquence Des Belles-Lettres*, SM, 38:4, Nov. 1971, 290-301. Rapin (1621-1687) was a dominant influence in the French cultural life of the 17th century. In his writings, he combined Aristotle's aesthetic doctrine of propriety with Horace's socially oriented concept of decorum to produce a uniquely French doctrine of bienséances, touching all aspects of the artist, material, expression, and audience. Applied to eloquence, poetry, history, and philosophy, the rule of the bienséances sets a standard of good taste that is valid for artists and their audiences. Rapin's belletristic theory was influential in French classical thought and English neoclassicism, but final assessment of his influence as a theorist and critic awaits a comprehensive study of his importance to the 18th century. —E.E.W.

VIII. ROMANTIC

Samuel Taylor Coleridge

Cf.: Item 649.

James Hogg

672. Mack, Douglas S. *James Hogg and the Ettrick Shepherd*, LibR, 22:6, Sum. 1970, 307-309. Hogg (1770-1835) whose poetic gifts were discovered by Scott has been recognized by Andre Gide and others as a writer of international significance. Now that the myth of the shepherd-poet is no longer remembered it should be possible for critics to examine his works. Hogg capitalized to some extent on his impersonation as the "Ettrick Shepherd" in the *Blackwood's Magazine* series *Noctes Ambrosianae* (1822-1835). John Gibson Lockhart (1794-1854) was a fierce critic of Hogg's *Life of Sir Walter Scott* partly because it described Scott the man rather than Scott the saint. —J.G.P.

Sir Walter Scott

673. Ferguson, James. *THE BLACK DWARF: A Peeblesshire Legend*, ScS, 15:2, 1971, 146-149. In this novel (1816), Scott is recalling the real-life dwarf David Ritchie, whom William and Robert Chambers identified as Scott's prototype in 1820. Dr. John Brown, Dr. Robert Craig, and Professor John Veitch have also identified Ritchie as the model for Scott's dwarf. Scott saw Ritchie in 1797 when he stayed a few days at Hallyards, near Peebles, at the Manor Valley house of Professor Adam Ferguson. Ritchie had come to the Manor Valley about 1762, where he built a small cottage with a tiny door and cultivated a garden. He lived there until his death in 1811 and is buried in Manor Kirkyard. After Scott published *Tales of My Landlord* in 1816, interest in the novelist caused a search for the real-life personages of his fictional characters, and Ritchie became a legend. —E.L.S.

674. Burt, David J. *THE HEART OF MID-LOTHIAN: Madge Wildfire's Rational Irrationality*, SSL, 8:3, Jan. 1971, 184-189. Scott uses Madge's wild ravings at times to reveal an intuitive perception of reality. He treats her madness with deliberate

artistic purpose to anticipate plot developments, to establish character contrasts, and to emphasize thematic patterns. Particularly in her four songs Madge breaks through the image of insanity to a glimmer of rationality.
—Z.J.B.

675. Macqueen, John. **Scott and TALES OF MY LANDLORD**, ScS, 15:2, 1971, 85-97. On July 29, 1814, Scott accompanied the Commissioners for Northern Lights on a six-weeks' tour of Scotland. The diary he kept reveals his dual interests as a novelist and as an improving land-owner. The diary is significant in view of the later series of novels bearing the general title *Tales of My Landlord*, which included *The Black Dwarf*, *Old Mortality*, *The Heart of Midlothian*, *The Bride of Lammermoor*, and *A Legend of Montrose*, in which Scott is concerned with the continuous process and development which links past to present, his emphasis being as much upon continuity as upon change. Characteristic of Scott in this series is the sense he gives the reader of long-term continuity and growth within Scotland, the sense of reconciliation between old and new.
—E.L.S.

Cf.: Item 656.

William Wordsworth

676. Hearn, Ronald B. **Notes on Wordsworth's Method of Composition**, IllQ, 34:4, Apr. 1972, 42-47. Comparison of Wordsworth's poem *A Night-piece* (1798) with entries in Dorothy's *Journals* for Jan. 25 and 31, 1798, offers evidence of his borrowing from her descriptions. His poem lacks the precision and clarity of Dorothy's prose, but he expands her description of the January sky to show its psychological effect on the traveler. Another example of his indebtedness is found in comparing his poem *The Beggars* with Dorothy's description of an encounter with a vagrant mother and children. He uses some of Dorothy's phrases and descriptive detail and creates a delightful celebration of the joy of living by blending moods of seriousness and joy. [The *Journal* excerpts and poems are included.]
—C.M.R.

677. Mathur, O. P. **Wordsworth and the Drama**, LitCr, 9:1, Win. 1969, 42-47. Though some qualities of Wordsworth's poetry are undramatic, elements that reveal traits of a dramatist are skill in plot construction and interest in character and psychology, in common people and their language. Wordsworth's drama, *The Borderers*, has been treated by critics variously from biographical, literary, and philosophical points of view. The play seems to have been partially inspired by the poet's experiences in France and by his subsequent recognition of the inadequacy of Godwin's philosophy. In the villain Oswald, Wordsworth may have embodied the moral dangers which he had avoided, and in the hero Marmaduke, those human qualities which he hoped to achieve. Had this play not been rejected, he might have become a reputable dramatist.
—R.M.S.

678. Parker, Kenneth. **Wordsworth's Solitaires**, ESA, 15:1, Mar. 1972, 15-32. For Wordsworth's solitaires (children, beggars, idiots, et al.) love of nature does not lead to love of man; for these figures relate to the external world, to a supernatural world, or both, but seldom to other men. Despite his condemnation of solitude as inimical to the human spirit, Wordsworth saw the human condition as essentially solitary and considered himself cast in that same mold. The poet's failure to resolve this ambivalence was probably related to his conviction that solitude was the key to his creative power.
—W.R.

679. Stoddard, F. G. **Two Autograph Letters of William Wordsworth**, MP, 69:2, Nov. 1971, 140-141. [This is a first printing of a letter to Richard Sharp, postmarked Dec. 4, 1804, and of an undated letter to John Marshall.] —K.P.S.J.

IX. VICTORIAN

Matthew Arnold

680. van Aver, Albert. **Disharmony in Matthew Arnold's IN HARMONY WITH NATURE**, *Personalist*, 48:4, Oct. 1967, 573-578. This sonnet expresses contradictory attitudes concerning man's relationship to nature. The first quatrain suggests the monistic view that conformity to nature is a desirable if unattainable goal; the following two quatrains imply that man should surpass nature in his quest for spiritual values. This disunity is seen also in the poem's conclusion, for the 12th line reflects the attitude of the first quatrain, while the last two lines reflect that of the second and third quatrains. Arnold's inability to control his point of view indicates ambiguity about spiritual and intellectual issues. —A.J.L.

The Brontës

681. Hargreaves, G. D. **The Publishing of Poems by Currer, Ellis and Acton Bell**, *LibR*, 22:7, Aut. 1970, 353-356. [The article surveys the publishing history of poems by Charlotte, Emily, and Anne Brontë printed at their expense by Aylott and Jones, London, 1846.] —J.G.P.

Thomas Carlyle

682. Campbell, Ian. **Edward Irving, Carlyle and the Stage**, *SSL*, 8:3, Jan. 1971, 166-173. Carlyle and Irving were members of the Burgher Seceder community which was generally indifferent to fiction and the stage. The Ecclefechan church which both attended as youths provided a strong anti-theater attitude. Consequently, Carlyle never viewed the stage with much favor. He did, however, attend occasionally; and along with Irving he admired Shakespeare. Irving, as preacher in the Scotch Church in London, was viciously attacked and caricatured by ephemeral pamphleteers defending the stage as an institution. The severity of the attacks seems unjustified, for Irving's personal position was misjudged. —Z.J.B.

Lewis Carroll

683. Sapire, David. **ALICE IN WONDERLAND: A Work of Intellect**, *ESA*, 15:1, Mar. 1972, 53-62. In this work Carroll casts doubts on conventionally-held views about the nature of the world by pointing out a series of delightful alternatives. In addition to suspending physical and metaphysical laws he alters the logical laws which govern his characters' thinking so that simple association of any kind is all that is needed to correlate ideas. It is this blurring of the boundaries between the various categories of things that makes Carroll's nonsense worlds philosophically significant. —W.R.

Charles Dickens

684. Ford, George H. **The Brass Bassoon in BLEAK HOUSE**, *Dickensian*, 68:367, May 1972, 104. Dickens wrote in 1852 to a reader defending and explaining his use of the phrase "brass-bound" (Chap. 27) in connection with Mr. Bagnet the bassoonist. Part of this letter is published in the *Nonesuch Letters*, II.426 (ed. Arthur Waugh, et al, Nonesuch, 1937-38) and shows "Brass bounch," a misreading for "brass-bound." Dickens explained that the phrase referred to the player, not to the instrument. —L.J.D.

685. Green, Muriel M. **The Variety of Dickens's BLEAK HOUSE**, LibR, 22:7, Aut. 1970, 363-367. The skillfully interwoven plot, memorable characters; comedy juxtaposed with tragedy, tenderness sometimes turning to sentimentality, and a compelling story make this one of the major novels. —J.G.P.

686. Ferns, John. **OLIVER TWIST: Destruction of Love**, QQ, 79:1, Sp. 1972, 87-92. Current critical opinion to the contrary, this novel possesses organic unity created by "Dickens's personal vision of the destruction of a community based upon love, a community in which the bonds of humanity have been broken by a new and rampant materialism." —K.P.S.J.

687. Page, Norman. **Silas Wegg reads Gibbon**, Dickensian, 68:367, May 1972, 115. In describing Wegg's reading of *The Decline and Fall of the Roman Empire* to Boffin in *Our Mutual Friend*, Dickens sacrifices scrupulous accuracy to the comic possibilities of selected proper names in Gibbon. Wegg could not read as fast as he is said to. —L.J.D.

688. Sucksmith, H. P. **The Identity and Significance of the Mad Huntsman in PICKWICK PAPERS**, Dickensian, 68:367, May 1972, 109-114. The huntsman was probably based on John Mytton, notorious at the time because of the biography by Nimrod (C. J. Apperley). The huntsman's career follows Mytton's fairly closely. Nimrod was an enormously popular writer in the 1820's, and by 1837, Mytton was the hero of fox-hunting lore. Nimrod's biography is less a cautionary tale than an expression of admiration and compassion. Dickens's huntsman is seen through the additional light of critical irony. [Illustrated with a plate from Apperley's biography of Mytton.] —L.J.D.

689. Carlton, William J. **Janet Barrow's Portrait Miniatures: An Australian Epilogue**, Dickensian, 68:367, May 1972, 100-103. A miniature has been discovered in Australia which is believed to be a self-portrait of Janet Barrow (nee Janet Ross), Dickens's aunt by marriage. She painted the earliest known portrait of him, and may have been a source for Miss La Creevy, the miniaturist of *Nicholas Nickleby*. [Illustrated with the self-portrait and by a miniature of Frederick Dickens.] —L.J.D.

Benjamin Disraeli

690. Klieman, Aaron S. **Disraeli and His Accomplishments**, CJFo, 26:2, Win. 1967, 146-150. Disraeli is one of the most provocative figures in English history, and his life and political career mirror the best and the worst of the Victorian age. Throughout his career, he maintained deliberate connections with his Jewish heritage, often asserting his own version of the theory of Jewish superiority to counteract anti-Semitic taunts and condemnation. Yet he simultaneously confirmed his Christianity through a curious racism that assumed the Jew as proto-Christian and Christianity as the logical completion of Judaism. Ultimately he remained Jewish in sentiment but Christian by religion. —D.G.

Sir Arthur Conan Doyle

691. Peck, Andrew Jay. **The Solitary Man**, BakSJ, 22:2, June 1972, 71-72. In the published versions of Doyle's *The Adventure of the Solitary Cyclist*, two passages present conflicting evidence concerning the cyclist—is it Miss Violet Smith or her pursuer, Bob Carruthers? The Ms in the Cornell University Library shows

clearly that it is the latter. Doyle originally titled the story *The Adventure of the Solitary Man*; he changed it to its present title and also corrected the first paragraph of the narrative itself to make it conform with this new version. —T.W.R.

692. Lachtman, Howard. *Baskerville Hall Revisited*, BakSJ, 22:2, June 1972, 68-70. In the recent television dramatization of *The Hound of the Baskervilles*, starring Stewart Granger, great pains were taken to recreate Victorian England, but there were "sins of omission and thematic superficiality." —T.W.R.

693. Jenkins, William D. *A Purloined Letter: Conan Doyle from Bret Harte*, BakSJ, 22:2, June 1972, 81-83. Hitherto unrecognized are similarities between Harte's story *Her Letter* and Doyle's *The Noble Bachelor*. —T.W.R.

694. Fusco, Andrew G. "Or Some Written Memorandum Thereof . . ." BakSJ, 22:2, June 1972, 114-119. In *The Stockbroker's Clerk*, Holmes is suspicious of the "legal" transaction involved in hiring Hall Pycroft away from his clerkship at Mawson's because the "personnel pirate" Beddington demands that he sign a contract. Holmes says, "These arrangements are usually verbal, and there was no earthly reason why this should be an exception." Holmes is wrong in this evaluation of British law. The "Statute of Frauds," enacted in 1677, and still in effect, demands a written contract in such transactions. —T.W.R.

695. Pollock, Donald, Jr. "Colonel Moran Will Trouble Us No More," BakSJ, 22:2, June 1972, 101-103. This quotation is from *The Empty House*. A discrepancy in the Holmes canon shows that although Moran "died" in 1894, he was alive again in the next year. Actually he did not die in 1894; he was in Paris in 1895, involved in the demonstration of a new cryptographic system, hiding behind the pseudonym of Captain Marin. A simple-substitution cipher accounts for the different vowels in the name Marin. —T.W.R.

696. Clarkson, Steve. *Another Case of Identity*, BakSJ, 22:2, June 1972, 84-86. Jefferson Hope, the major character in Doyle's *A Study in Scarlet*, used an accomplice to retrieve his gold wedding ring dropped near the murdered Enoch Drebber. The accomplice, who appeared to be a man impersonating a woman, is identified with Irene Adler in *A Scandal in Bohemia*. —T.W.R.

697. Wigglesworth, Belden. *The Amoral Mr. Holmes*, BakSJ, 22:2, June 1972, 107-111. Though Holmes may not have been immoral, in two respects he was demonstrably amoral. He permitted his clients to expose themselves needlessly to sometimes fatal dangers in four of his cases; he permitted known felons to escape legal action in a number of other instances. —T.W.R.

698. Page, Andrew. "I Don't Wish To Be Theatrical," BakSJ, 22:2, June 1972, 112-113. Holmes needlessly endangered the lives not only of clients, but also of Dr. Watson on at least seven different occasions. —T.W.R.

699. Davis, Norman M. *Sherlock Holmes—First "Man From U.N.C.L.E."*, BakSJ, 22:2, June 1972, 95-100. Alexander Waverly, the head of U.N.C.L.E. on the now defunct television series, can be identified with one of the Baker Street Irregulars. Waverly became a clerk in Whitehall in 1914, and afterward came to New York to head the great anti-crime organization. —T.W.R.

700. Holmes, John Leonard. *Was Sherlock Holmes's Brother a Remittance Man?* BakSJ, 22:2, June 1972, 87-89. Among the British undesirables shipped to Australia in the 19th century were "remittance men," wastrel scions of wealthy families. Joseph Leonard Holmes was one of these: it is conjecture that he was Sherlock's brother [and it is certain that he was the author's grandfather.] —T.W.R.

701. Redmond, D. A. *The Armchair Still Misplaced*, BakSJ, 22:2, June 1972, 78-80. The British Foreign Office List for 1892 lists among those in the Service one William James Holmes, who may be identified with Sherlock's brother, otherwise known as Mycroft Holmes. —T.W.R.

702. Reed, John Shelton. *The Other Side*, BakSJ, 22:2, June 1972, 74-77. Holmes was not merely a "coldly logical sophister"; he was psychic, which accounts for his intuitive brilliance. "He was not less than human; perhaps he was more." —T.W.R.

703. Trudeau, Noah André. *The Second Most Dangerous Man in London—Dangerous to Whom?* BakSJ, 22:2, June 1972, 104-106, 119. When Holmes "perished" at the Reichenbach Falls along with Professor Moriarty, he was apparently also pursued by Col. Sebastian Moran. Actually this criminal, "the second most dangerous man in London," was after Moriarty in a battle for power. When Moriarty seemed to lose his balance and fall he actually had been hit by a bullet from Moran's soundless air-gun. The weapon jammed, and Moran had to resort to flinging a stone at Holmes. —T.W.R.

Cf.: Item 706.

John Forster

704. Tillotson, Kathleen. *Forster's Reviews in the EXAMINER, 1840-1841*, Dickensian, 68:367, May 1972, 105-108. Forster's contributions to the *Examiner* have been identified only by conjecture. However, Forster marked the index of his own bound volumes for 1841 and part of 1840 to indicate his authorship, and attributions to him of about 50 reviews and 20 theatrical notices can now be made, some of which confirm previous conjectures. Forster wrote reviews of the *Old Curiosity Shop*, *Barnaby Rudge*, and Charles Lester's *The Glory and Shame of England*. His contributions show him a serious and responsible critic, fair, well read, and professional. Some dramatic notices on the list [which is reproduced here] refer to earlier work and further extend the canon. —L.J.D.

G. M. Hopkins

705. MacKenzie, Norman H. *On Editing Gerard Manley Hopkins*, QQ, 78:4, Win. 1971, 487-502. Editing Hopkins's poetry involves complicated research in different fields of knowledge. Very often the Mss are chaotic and require minute analysis with modern infrared image inverters and high-powered microscopes. The explanation of crucial passages depends on understanding Hopkins's knowledge of contemporary science, e.g., 19th-century theories of leader and return strokes in lightning. Hopkins's etymological knowledge has to be determined from widely scattered and out-of-date material. —K.P.S.J.

Edward Irving

Cf.: Item 682.

Nimrod (C. J. Apperley)

Cf.: Item 688.

Robert Louis Stevenson

706. Tracy, Jack. **Some Thoughts on the Suicide Club**, BakSJ, 22:2, June 1972, 90-94. Stevenson's tale **The Suicide Club** describes events which took place in 1878. Under an assumed name and in disguise, Sherlock Holmes was a character in the tale (known as Malthus) and thus was involved in solving one of his earliest, and otherwise unrecorded, cases. Dr. Noel, another character in Stevenson's story, is to be identified with the father of Professor Moriarty, Holmes's arch-enemy. —T.W.R.

Anthony Trollope

707. Page, Norman. **Trollope's Conversational Mode**, ESA, 15:1, Mar. 1972, 33-37. Analysis of Trollope's fiction (in particular **The Last Chronicle of Barset**) reveals his keen ear for the varieties of speech. He differentiates between the speech patterns of individuals to reveal their fundamental qualities and to reinforce social differences. In addition, he manipulates inner speech to reveal the characters' methods of coping with problems or attempting to come to terms with an experience. —W.R.

Drama

708. Tetzeli von Rosador, Kurt. **Englische Dramen des 19. Jahrhunderts**, Archiv, 207:3, Sept. 1970, 199-208 (rev.-art., **English Plays of the Nineteenth Century**, ed. Michael R. Booth, Clarendon, 1969). Extensive research into 19th-century melodrama needs to be done. However, this requires better editions which give not only the texts but also the many stage directions, the incidental music, and other material related to the actual productions, as well as all the dashes and exclamation marks in the texts themselves. (In German) —K.P.S.J.

X. MODERN

Kingsley Amis

709. Voorhees, Richard J. **Kingsley Amis: Three Hurrahs and a Reservation**, QQ, 79:1, Sp. 1972, 38-46. Amis is a novelist of considerable comic skill and moral seriousness. It is a pity that he tends to dissipate his talents in his later works. —K.P.S.J.

John Arden

710. Thorne, Barry. **SERJEANT MUSGRAVE'S DANCE: Form and Meaning**, QQ, 78:4, Win. 1971, 567-571. The structure of this play is indebted to Elizabethan dramatic tradition and to the mummers' plays. Although Arden does not take sides, he involves all his major characters in contradictory situations and leaves none of them unscathed. —K.P.S.J.

Hilaire Belloc

711. Collingwood, Frances. **Hilaire Belloc's Centenary**, LibR, 22:6, Sum. 1970, 300-302. [This is a brief biographical article on Belloc (1870-1953) and his works.] —J.G.P.

Edward Bond

712. Bond, Edward. ThQ, 2:6, Apr.-June 1972, 105 (Letter). The review by Arthur Arnold in ThQ, 2:5, Jan.-Mar. 1972, 15-19 (AES, 16:2, Oct. 1972, 465) contained factual misstatements: it is not true that **The Pope's Wedding** owes something to **Next Time I'll Sing to You**; that Len and Fred understand the sexual metaphors of the fishing discussion; that Fred tries to negate his suspected parenthood; or that the second

part of **Saved** is concerned with the processes of law and punishment. Arnold's analysis of **Early Morning** is likewise superficial; he does not go into the dialectical struggle and development concerned with the freeing of Arthur, which is crucial to a discussion of the play.

—D.S.B.

Melvyn Bragg

713. Bolling, Douglass. **Melvyn Bragg's A PLACE IN ENGLAND**, QQ, 78:4, Win. 1971, 619-623. "Bragg is neither a sentimentalist nor a Titanist. And he is not yet a novelist of major stature; he is, however, one of the more worthwhile young writers of fiction in Britain today, and he just may find how to fuse vision and technique into a work of first value."

—K.P.S.J.

Joseph Conrad

714. Bross, Addison C. **The Unextinguishable Light of Belief: Conrad's Attitude Toward Women**, Conrad, 2:3, Sp. 1969-70, 39-46. The females in **Heart of Darkness** represent not Conrad's "supposed misogyny or sexual neurosis," but idealism. They are "secondary manifestations of Kurtz's equivocal idealism." The Polish patriotism of Eliza Orzeszkowa, who condemned Conrad for deserting his birthplace for literary fame in England, is even more excessive idealism than the torch-carrying of Kurtz's Intended. She "is the best example of woman's combination of innocent, ardent belief and subtle implication with evil." The Intended and the Negress believe in Kurtz, but understand only half of the evil in him: the Intended misses the savage darkness and the Negress the civilized corruption of Europe.

—J.W.H.

715. Low, Anthony. **Drake and Franklin in HEART OF DARKNESS**, Conrad, 2:3, Sp. 1969-70, 128-131. Sir Francis Drake and Sir John Franklin, two of the four people named in this short novel, are heroes of an English imperialism that is more admirable than the Belgian or continental. Drake suggests not only patriotically stolen gold and circumnavigation, but also the underside of imperialism in his service in the slave trade between Africa and the West Indies from 1562 to 1567. Franklin in the explorations that killed him suggested to Conrad the "'darkest drama . . . played behind the curtain of Arctic mystery.'"

—J.W.H.

716. Meyers, Jeffrey. **Savagery and Civilization in THE TEMPEST, ROBINSON CRUSOE and HEART OF DARKNESS**, Conrad, 2:3, Sp. 1969-70, 171-179. Conrad's novel reverses the Edenic and colonial premises of **Temp.** and Defoe's novel to return to a Hobbesian view of the evil in savage nature combined with Rousseau's that civilization is corrupt. Kurtz "moves from naïve idealism to cynical disillusionment," and turns to godlike savagery in isolation from Europe, but Crusoe maintains the "clear delineation between savage and civilized." Two redemptive features of Conrad's book have parallels in Defoe's: Marlow is "a modern and more sensitive version of Crusoe, who represents the conscience that Kurtz has abandoned somewhere in the jungle"; Marlow's hungry cannibalistic crew is like Friday in its refusal to revert to savagery and attack the minority of Europeans on the boat.

—J.W.H.

717. Gekoski, R. A. **AN OUTCAST OF THE ISLANDS: A New Reading**, Conrad, 2:3, Sp. 1969-70, 47-58. Tom Lingard should be at the center of this work rather than Peter Willems. Lingard's recognition that he was an old fool to rescue Willems is a crucial insight, and his realization that he confronts "an obscure and deadly aspect

of his own behaviour" in Willems's betrayal is a hint of the outcast-double of **Heart of Darkness** and **Lord Jim**. Lingard would not understand the larger lesson of the novel: "a sense of responsibility which springs from egoistic power-seeking is irresponsible." A count of pages in the first four parts shows roughly the same number dealing with Lingard and Willems, and even in the last only 33 of the 77 pages deal directly with Willems.

—J.W.H.

718. Hay, Eloise Knapp, **Joseph Conrad's Last Epigraph**, Conrad, 2:3, Sp. 1969-70, 9-15. The epigraph of **The Rover from The Faerie Queen** (l.ix) is "an invitation to suicide, the deceptive counsel of Despair" and adds to Peyrol's self-sacrificing "death a suggestion of suicide, precipitated by weariness and despair." This epigraph became Conrad's epitaph and echoes a suicide attempt when he was in his 20's.

—J.W.H.

719. Hamilton, S. C. "Cast Anchor Devils" and Conrad: A Study of Persona and Point of View in **THE SECRET SHARER**, Conrad, 2:3, Sp. 1969-70, 111-121. The four points of view of Archbold, Leggatt, the captain, and the narrator-captain give the story depth. Archbold is the simplest narrator with the least sense of his audience and casts some believable shadows on Leggatt's reliability. Leggatt is a conscious, rhetorical story-teller who plays on the feelings of his audience, the captain. Telling the story retrospectively, the captain-narrator is scrupulously honest, "willing to admit his failures—as Leggatt does not—and unwilling to put a good complexion on them." At the end of the story, the captain sees the hat as only a mark, but the narrator-captain "draws our attention to the significance of the hat."

—J.W.H.

720. Laskowsky, Henry J. **Joseph Conrad and N. G. Chernyshevsky**, Conrad, 2:3, Sp. 1969-70, 132-138. A socialist and precursor of Bolshevism, Chernyshevsky's life and his novel, **What Is to Be Done?** (1864) were important sources for **Under Western Eyes**. He "had much in common philosophically, with both the English teacher of languages, and the solitary Razumov." Some of the parallels are Chernyshevsky's non-Slavophilic leanings, fluency in many languages, keeping a diary, and moralizing about the influence of independence on one's life. Parallels from Chernyshevsky's novel are the artless narrator who disclaimed any literary skill, the confidence Rakhmetov inspired in others, presenting money to another, and Rakhmetov's gaining Vera's confidence.

—J.W.H.

721. Kisner, Sister Mary Rosaline. **The Lure of the Abyss for the Hollow Man: Conrad's Notion of Evil**, Conrad, 2:3, Sp. 1969-70, 85-99. MacWhirr, Marlow, and Heyst confront three kinds of evil. In **Typhoon** the evil of nature is a storm, and MacWhirr conquers through faithfulness to duty. **Heart of Darkness** presents evil in a straying civilization, but Marlow's "night journey into the depths of self" leaves him facing evil without a saving good. Heyst defeats personified evil in **Victory** in his "acceptance of human solidarity in love."

—J.W.H.

722. Rael, Elsa. **Joseph Conrad, Master Absurdist**, Conrad, 2:3, Sp. 1969-70, 163-170. Absurdity runs consistently through **Heart of Darkness**, and **The Secret Sharer** contains choice examples. The knitting fates Marlow describes are as repugnant "and terrifying as Edward Albee's janitress and dog" in **Zoo Story**. The Intended of Kurtz is "a Vampire straight out of a Chas. Adams cartoon." The seaman Leggatt strangled may be a source for the "bug-eyed, purple-faced" Hangman in Jack Richardson's **Gallows Humor**.

—J.W.H.

723. Rhome, Frances Dodson. **Headgear as Symbol in Conrad's Novels**, Conrad, 2:3, Sp. 1969-70, 180-186. Examination of 11 works shows "little mention of hats in the early stories, a gradual increase in realistic use with symbolic suggestions during Conrad's middle period, to a final structuring of the hat within the action itself in the later novels." Many characters (from *Almayer* to *Heyst*) are bareheaded at a time of dramatic conclusion and death. Jim's hatless trip upriver to Patusan is "a final exposure to enlightenment; the bared head is the bared soul"; it is only one of many symbolic incidents concerning headgear in the novel. The close, distant, and telescopic views of Peter Ivanovitch's hat in *Under Western Eyes* are impressionistic. —J.W.H.

724. Walt, James. **Conrad and Mencken, Pt. 2**, Conrad, 2:3, Sp. 1969-70, 100-110. Mencken's admiration for Conrad's work lasted for more than 50 years and rested on a "tragic and sardonic view of man" opposed to facile optimism. Mencken's book reviews for *Smart Set* (1908-1922) and *American Mercury* (1924-1925) show the ups and downs of his enthusiasm. [For Pt. 1 see Conrad, 2:2, Win. 1969-70, 9-21 (AES, 14:7, Mar. 1971, 2138).] —J.W.H.

725. Whitehead, Lee M. **Conrad's "Pessimism" Re-examined**, Conrad, 2:3, Sp. 1969-70, 25-38. In Conrad's early letters to R. B. Cunninghame Graham (1890-1897), early works like *Almayer's Folly*, *An Outcast of the Islands*, *The Idiots*, and even *A Personal Record* (1908), the bleak, pessimistic, and nihilistic mood is Schopenhauerian, with life as an aesthetic spectacle. The Preface to *The Nigger of the Narcissus* (Aug. 1897) shows a move toward Nietzsche, where man is less an isolated spectator and more "an active participant, a Bacchante actively engaged in the ritual by which he creates himself, his god, and his world." *Lord Jim* shows a tension between life as spectacle and act; *Nostromo* dramatizes life as act. —J.W.H.

726. Randall, Dale B. J. **Conrad Interviews, No. 3: Thomas B. Sherman**, Conrad, 2:3, Sp. 1969-70, 122-127 (reprinted with an introduction by Randall from the *Atlanta Journal*, June 3, 1923, 20). At a press conference at his publisher's house, May 7, 1923, Conrad seemed fragile since he had gout in the left hand and right foot and "took up a typewritten sheet with trembling hands and brought it close to his face." Stephen Crane was an impressionist since he wrote without an extensive knowledge of literature or a subject like war. Conrad had to adopt an ironical method in *The Secret Agent* to contain his fury and contempt for his characters. [For James Walter Smith's account (Conrad Interviews, No. 2) of the same press conference see Conrad, 2:2, Win. 1969-70, 83-93 (AES, 14:7, Mar. 1971, 2141).] —J.W.H.

727. Vidan, Ivo. **Saint-John Perse's Visit to Conrad: A Letter by Alexis Saint-Leger Leger to G. Jean-Aubry**, Conrad, 2:3, Sp. 1969-70, 17-22. In a 1947 letter (in French with an English translation) about a 1912 visit, Perse remembers "some literary fugues" about various authors "and the 'Nonsense Lyrics' ('The Jumblies')." —J.W.H.

728. Lindstrand, Gordon. **A Bibliographical Survey of the Literary Manuscripts of Joseph Conrad, Pt. 3**, Conrad, 2:3, Sp. 1969-70, 153-162. [This article is a continuation of the survey begun in 2:1, Fall 1969, 23-32 (AES, 13:10, June 1970, 3348); Part 3 begins with *The Rover* and ends with *Youth* and datings.] —J.W.H.

729. Schultheiss, Tom. **Conrad's Letters: The Forgotten Fragments**, Conrad, 2:3, Sp. 1969-70, 59-62. [Schultheiss will collect and edit a volume of fragments taken from sales catalogues that will supplement the eight-volume edition of complete letters that

Frederick R. Karl and Zdzislaw Najder are editing. Four fragments (1896, 1898, 1910, 1919) are reprinted from the catalogues of the Anderson Galleries.] —J.W.H.

730. Conrad Bibliography: A Continuing Checklist, Conrad, 2:3, Sp. 1969-70, 63-76. [This article includes books and articles by and about Conrad listed alphabetically by author. It contains items not recorded in book-length bibliographies to date and those not collected elsewhere in this journal.] —J.W.H.

T. S. Eliot

731. Frank, Armin Paul. T. S. Eliot's Concept of Tradition and the American Background, JA, 16, 1971, 151-161. Eliot's 1919 concepts of impersonality, tradition, and the historical sense served as a decisive rationale for the literary reevaluation that took place in the 1910's and 20's. Critics tend to regard these concepts as filtered through their later modifications, and therefore misrepresent them. [The paper attempts to reinforce recent Eliot criticism in which the continuity between Eliot's poetical work and critical thought and his American background are explored.] —H.M.

732. Frank, Armin Paul. T. S. Eliot's Objective Correlative and the Philosophy of F. H. Bradley, JAAC, 30:3, Sp. 1972, 311-318. Critics have expressed diverse views about the relationships and derivations of Eliot's objective correlative, but the most likely immediate source is in Bradley's philosophy. Eliot's knowledge of Bradley's work is apparent in his doctoral dissertation on the philosopher. The concept of the objective correlative is a transference of an idea from Bradley's metaphysical epistemology to the theory of artistic creation. —R.T.C.

733. Weber, Alfred. Ein Briefwechsel mit T. S. Eliot, JA, 16, 1971, 204-212. [Seven letters from Eliot to Weber written between 1949 and 1958 are quoted in full and for the first time.] They contain pertinent statements and suggestions which could be useful for the interpretation of his work. Not only do they show the poet's readiness to help, his critical rigor and candor with a student of his work, but also they offer detailed information on his own evaluation of individual poems not included in the published collection of his poetry. (In German, Eliot's letters in English) —H.M.

Cf.: Item 812.

Ford Madox Ford

Cf.: Item 811.

E. M. Forster

734. Wagner, C. Roland. The Excremental and the Spiritual in A PASSAGE TO INDIA, MLQ, 31:3, Sept. 1970, 359-371. Forster is not content with human possibilities and limitations. Although not committed to an absolute, he yearns for it. This novel is usually regarded as a penetration of illusions to the nothingness beneath, with Adela and Mrs. Moore as the central characters; however, Forster recognizes another viewpoint in Godbole. Because of his Hinduism, Godbole can separate body and mind, but his doing so seems almost too easy. Thus Forster shows himself not only an intellectual but also an emotional agnostic. —M.S.

735. Truitt, Willis H. Thematic and Symbolic Ideology in the Works of E. M. Forster. In Memoriam, JAAC, 30:1, Fall 1971, 101-109. Non-Marxist literary critics distort Forster's fiction because they attempt to make his work fit their own bourgeois value

systems. Since Forster is a philosophical novelist, his work lends itself to Marxist analysis. His novels transcend the "so-called liberal and humanist point of view," and his oeuvre reveals ideological themes which "place him in the first rank of Left literary criticism." Forster's views on history, imperialism, the working class, property, and communism reinforce this view. —R.T.C.

F. R. Leavis

Cf.: Item 601.

Charles Murray

736. Kidd, James. **Charles Murray: Author of HAMEWITH**, LibR, 22:7, Aut. 1970, 347-351. Murray's *The Whistler* has been consistently anthologized as a charming representative poem of his boyhood days in Aberdeenshire. He was inspired by Horace as is evident in some of his poems. *Hamewith and Other Poems* gives great insight into the life of the farming community of Aberdeenshire at the turn of the century. —J.G.P.

Emmeline Pankhurst

737. Zacharis, John C. **Emmeline Pankhurst: An English Suffragette Influences America**, SM, 38:3, Aug. 1971, 198-206. Beginning in 1908, reports of civil disorder in England turned American attention toward women's rights. To disassociate suffragette militancy from the concept of disorder or violence, an Englishwoman named Emmeline Pankhurst lectured with extraordinary effectiveness in both England and America. Thanks to her tours, the woman's suffrage movement on both sides of the Atlantic gained momentum. A study of her speeches shows that her rhetoric functionally reduced adverse sentiment, enlisted membership, and aided significantly in the ultimate adoption of the woman's suffrage amendment in the U.S. —E.E.W.

Bertrand Russell

738. Deaño, Alfredo. **Sobre el concepto de filosofía**, RO, 9:101-102, Aug.-Sept. 1971, 267-278. According to Russell, the emerging scientific philosophy, which is characterized by patience and humility, will open a way to lasting and solid progress. This new philosophy is the colliding force of science and the avant-garde of knowledge and makes use of the mathematical logic that had previously escaped philosophy but had passed into science. (In Spanish) —H.Z.

739. Hierro, José S.-P. **Sobre la crítica de Russell a la filosofía del lenguaje ordinario**, RO, 9:101-102, Aug.-Sept. 1971, 256-265. In his criticism of Urmson, Warnock, Strawson, and Ryle of Oxford's philosophic school, Russell discredits their baseless doctrines, calling them trivial and negative, even though, in the complex, technical questions they discuss, they make use of the theory of description, notion of reference, logical quantifications, categorical confusions, and analytical method. Adopting the theory of atomism, Russell maintains that reality contains simple facts which have their linguistic counterpart in atomic sentences and words. According to him, one may name only that of which he has knowledge by acquaintance and only while it lasts. Russell's apriority has caused the philosophy of the ordinary language to progress toward healthy empiricism. (In Spanish) —H.Z.

740. Muguerza, Javier. **Filosofía y sociedad en Bertrand Russell**, RO, 9:101-101, Aug.-Sept. 1971, 279-297. As a representative of liberal British thought, Russell was a social

opportunist and a political anarchist. His utopian liberalism of the "new left," in fact, is anti-liberal, violent, and intolerant. In Russell's pessimistic vision of our world, vice renders virtue. [Muguerza maintains, however, that moral, political, and social philosophy cannot be installed in a utopia, since scientists are in a better position to deal with facts.] (In Spanish) —H.Z.

741. París, Carlos. *La ciencia y el método de su filosofía*, RO, 9:101-102, Aug.-Sept. 1971, 230-255. Russell has been able to transfer the spirit of science into the scope of philosophy by adopting a philosophic logico-analytical method with a pluralistic vision and without the element of human constancy. Russell's analysis of man and his destiny is parallel to his system of construction in mathematics and physics. His tenet that supreme reality is not man but the cosmos is similar to Einstein's "sensibility of the impersonal." (In Spanish) —H.Z.

George Bernard Shaw

742. Barton, Marion. *Shavian Mirth Recalled*, IndS, 10:3, Sp. 1972, 48 (reprinted from *The New York Times*, Apr. 19, 1933). [In a Letter to the Editor, the author reminisces upon a visit to the House of Commons in 1907. Mark Twain and Shaw appeared in the men's gallery where they heard arguments for the abolition of the House of Lords and for world-wide free trade. The absurdity of the arguments caused them to explode with silent laughter.] —B.J.M.

743. Shaw, George Bernard. *Morality and Birth Control*, IndS, 10:3, Sp. 1972, 33-36 (reprinted from *Physical Culture*, July 1919). It is absurd to argue that the possibility of birth control should be hidden because knowledge of it might be abused. Such an argument would also have to apply to all advances in human knowledge, from reading to sanitation. The taboo against discussing birth control must be eliminated, as the possibility of a harmful reduction in population exists. Since each individual case is different, no rigid rules should be set down; rather everyone should be made aware of birth control, and each individual couple should decide how to use that knowledge. —B.J.M.

Dylan Thomas

744. Gill, Stephen M. *A Consideration of Thomas's Poems in IN COUNTRY SLEEP*, LitCr, 9:1, Win. 1969, 29-34. The six poems in Thomas's *In Country Sleep* (1952) reflect the poet's Welsh background and reveal his attitude toward nature, religion, life, and death. Thomas recognizes that nature's design includes destruction and death as well as beauty and life, but awareness of the holiness of nature becomes for him a means of overcoming fear. The poet's disgust with Christianity comes through in satiric images and ironic humor. Careful word choice, use of composite imagery, and lyrical effects achieved through assonance, alliteration, and rhythm characterize these poems, and the work sheets of the poet reveal Thomas as a meticulous artist. —R.M.S.

Grant Watson

745. Green, Dorothy. *The Daimon and the Fringe-dweller: The Novels of Grant Watson*, Meanjin, 30:3, Sept. 1971, 277-293. The influence of Watson's two-year stay (1910-12) in Australia influenced him all his life. In his six novels about Australia the characters, setting, and events are interdependent; only an Australian setting could have produced the varied psychological situations developed in *Where Bonds Are Loosed* (1914), *The Mainland* (1917), *The Desert Horizon* (1923), *Daimon* (1925), *The Partners* (1933), and *The Nun and the Bandit* (1936). —W.R.

AMERICAN

I. PARTICULARISM AND REGIONALISM

Black Literature

746. Wade, Melvin, and Margaret Wade. *The Black Aesthetic in the Black Novel*, JBlackS, 2:4, June 1972, 391-408. When an Afro-American creates his novels from the content of the black-American value system, he does not reflect anything peculiar to blacks, since their values are held by other social groups with a similar cosmology. However, when he creates novels from modes of expression characteristic of black culture, he establishes a basis for a "black aesthetic" elaborated in literary form. As the Negro community has been shaped by an oral-aural bias, the Afro-American artist desiring to represent his people should structure his novel's metaphysics to reflect this bias by making use of the jazz and blues structures, as well as the oral folklore of the black American and the black speech idiom.

—B.J.M.

747. Wright, Bruce McM. *The Negritude Tradition in Literature*, SBL, 3:1, Sp. 1972, 1-3 (Lecture delivered in Boylston Hall, Cambridge, Mass., April 22, 1966). The shadowy and elusive concept of Negritude, based on the longing of black aliens to return to Africa, is cherished by those who seek to affirm themselves as black men without becoming racists. It emphasizes the Negro's physical and cultural characteristics as opposed to the devaluation of these traits by white standards, but it is more a matter of African romanticism than an American Negro desire, and it is a speculation, a super-plan, rather than a reality.

—D.S.B.

Jewish Literature

Cf.: Items 796, 849, and 869.

III. LANGUAGE

History

748. McDavid, Raven I., Jr. *The Urbanization of American English*, JA, 16, 1971, 47-59. In many ways the urbanization of American English prefigures that in Germany and other parts of Europe. However, the American experience is different in that the village has rarely been a viable social unit. The formation of regional and social dialects of AE has been influenced by several forces, with the result that standard AE varies from region to region. As regional differences have diminished, some sharper social distinctions have arisen. The language situation varies drastically from one community to another, with Southern cities paradoxically the least polarized. [Certain educational innovations are recommended as socially necessary.]

—H.M.

IV. THEMES AND TYPES

Subjects

749. Ickstadt, Heinz. *Gesichter Babylons: Zum Bild der Grossstadt im modernen amerikanischen Roman*, JA, 16, 1971, 60-76. The American 19th century developed an anti-urban ideology as well as an imagery of urban utopia. Emerson and his idea of an "organic city" serves as example. The heroes of Dreiser's *Sister Carrie*, Fitzgerald's *The Great Gatsby*, and Dos Passos's *Manhattan Transfer* enter the city and fall into its trap of false promises. For the next generation of writers (Bellow, Baldwin, Ellison) the modern metropolis is nothing more than an integral, though detested social milieu. It is only in recent works of American literature which respond to a mood

of apocalypse and cultural renewal, that the polar city imagery of the Transcendentalists has been revived. (In German) —H.M.

Fiction

750. Johnson, Ellwood. *William James and the Art of Fiction*, JAAC, 30:3, Sp. 1972, 285-296. A literature is shaped by the world-view of its creators, and James's psychology was one of the turning points in American fiction. His theory of the self as a volitional focus in a continuum of experience added a dimension to the art of characterization in fiction. His ideas reinforced the solipsist tendencies of American fiction; novels moved away from the objective problems of the conflicts between individuals and society toward internal, subjective conflicts. The idea that self is experience has led to the "cult of experience" which emphasizes "felt life" to the exclusion of time-tried abstractions. —R.T.C.

V. SEVENTEENTH AND EIGHTEENTH CENTURIES

Samuel Davies

751. Larson, Barbara A. *Samuel Davies and the Rhetoric of the New Light*, SM, 38:3, Aug. 1971, 207-216. Davies preached in the colony of Virginia from 1747 to 1759, when he left to become president of the College of New Jersey (Princeton). Analysis of the precepts of the New Light "rhetorical sensation" as expressed by Davies shows the educational and religious influences in his development as a New Light evangelical; the theory of preaching articulated in his sermons; and the rhetorical goals, strategies, and tactics of New Light preaching as exemplified in his work. He was the founder of a school of American oratory that profoundly affected the performance of other speakers, in the pulpit and at the bar as well as in the public forum. A study of the New Light rhetoric provides useful insights into contemporary agitation and may serve the generation of today, as it served the generation of the mid-1700s, caught in tides of shifting values amidst shouts for regeneration, reform, and revolution. —E.E.W.

Edward Taylor

752. Link, Franz H. *Edward Taylors Dichtung als Lobpreis Gottes*, JA, 16, 1971, 77-101. Meditation as a religious exercise and the praise of God are closely related and often identical in Taylor's poetry. The three steps of meditation may be correlated to three stages of religious experience: sin, grace, and glory or praise. Taylor offers praise particularly in poetry, song, music, and dance. Singing God's praise on earth is seen as an anticipation of God's glorification in heaven in unison with the angelic choir. Taylor is much more concerned with his poetry as a praise of God than the English metaphysical poets, probably to justify his writing poetry in a Puritan community. (In German) —H.M.

753. Stanford, Donald E. *Edward Taylor versus the "Young Cockerill" Benjamin Ruggles: A Hitherto Unpublished Episode from the Annals of Early New England Church History*, NEQ, 44:3, Sept. 1971, 459-468. An unpublished section of the Westfield Church Record shows that Taylor was personally involved in attempting to prevent Presbyterianism from becoming established in the Bay Colony. He counselled with parishoners at Suffield concerning their actions and attitudes toward Benjamin Ruggles who desired to serve the Congregational Church there but to be ordained a Presbyterian. The Church Record clarifies the date of Ruggles's ordination as a Congregationalist and permits greater understanding of Taylor's attack on Presbyterian-

ism in his *Elegy upon the Death of that Holy and Reverend Man of God, Mr. Samuel Hooker*. Certainly, Ruggles is one of the young Cockerills "whose combs soare up like Spires."
—E.A.B.

VI. NINETEENTH CENTURY, 1800-1870

John Quincy Adams

754. Lewis, Robert G., and Walter J. Morris. *John Quincy Adams's Verse Translation of Jean-Baptiste Rousseau's ODE A LA FORTUNE*, NEQ, 44:3, Sept. 1971, 444-458. Adams's rendition of this poem is his only noteworthy translation from French. He may have been attracted by the sentiments of the poem which were especially appropriate to a man recently deprived of his post at the Court of Brandenburg. He seems to have used the work of translating as a diversion from translating Latin and to have considered publishing his version in *Port Folio*. Adams's style, which is very close to the original, echoes the style of 18th-century England. His reasons for not publishing the poem are unknown; he may have considered it only an intellectual exercise. Nevertheless, it deserves more attention. [The French and English texts are reproduced.]
—E.A.B.

Bronson Alcott

755. Lyons, Nathan. *Alcott and Rudolf Steiner: Educators of the Whole Man*, ESQ, No. 57, 4th Qt., Pt. 1, 1969, 12-16. Alcott was the only Transcendentalist to be concerned with education of children. He developed an inductive, platonic pedagogy which sought to educate the whole being of the individual, "to invite rather than to compel attention; to awaken thought rather than to load the memory; and in one word to develop the whole mind and heart, rather than a few of the properties of either." Through inner enthusiasm, experience and activity on the part of the children, and a harmonizing relationship among subjects, Alcott gained considerable success in his teaching. Rudolf Steiner, the German educator, developed his system of education along similar lines, injecting numerous innovations into the learning process. —L.W.D.

William Ellery Channing (1780-1842)

756. Edrich, Mary W. *The Channing Rhetoric and "Splendid Confusion,"* ESQ, No. 57, 4th Qt., Pt. 1, 1969, 5-12. Channing's reputation has suffered because his literary rhetoric was conventional, restrained, and timid—not at all like his early fiery sermons. Many of his beliefs and philosophies underwent modification as they were put into writing, and his impact upon New England society was minimized. Yet in spite of the very conventional rhetoric he used, he was an influential force in American Transcendentalism.
—L.W.D.

William Ellery Channing (1818-1901)

757. Hudspeth, Robert N. *Ellery Channing's Paradoxical Muse*, ESQ, No. 57, 4th Qt., Pt. 1, 1969, 34-40. Although Channing advocated many Transcendental beliefs, his literary work is filled with instances which destroy the impact of his admiration of nature, his self-reliance, and his exuberance and faith in mankind and Nature. His poetry is characterized by vagueness, obsolete poetic conventions, inappropriate language, and circumlocutions. There are brilliant passages, but his style is different from and somewhat inferior to the styles of other Transcendental writers.
—L.W.D.

Henry Cheever

Cf.: Item 771.

Christopher Cranch

758. Williams, Paul O. **The Persistence of Cranch's ENOSIS**, ESQ, No. 57, 4th Qt., Pt. 2, 1969, 41-46. Cranch's early poem has remained the most popular and most reprinted of his works, even though Cranch felt it inferior to much of his later poetry. It contains several transcendental ideas and images, and deals with isolation, organic unity, and deep feelings. —L.W.D.

Ralph Waldo Emerson

759. McDonald, John J. **Emerson and John Brown**, NEQ, 44:3, Sept. 1971, 377-396. Emerson saw Brown as the ideal transcendentalist hero, not as a real person. He wrote of him as a type or symbol, calling him "a saint," "the rarest of heroes," "the pure idealist." He attempted to explain Brown's moral significance on the basis of an incomplete analysis of selected facts, and his interpretations are consistently marred by inaccuracies and exaggerations. Emerson failed to observe the natural facts, a task which he himself insisted must precede showing their intrinsic spiritual tenor. —E.A.B.

760. Tuerk, Richard. **Los Angeles' Reaction to Emerson's Visit to San Francisco**, NEQ, 44:3, Sept. 1971, 477-482. Emerson's 1871 visit to San Francisco brought him appreciation in the southern and northern parts of the state. Three Los Angeles papers mentioned his visit, the *Express* discussing it five times. The editors of the *Express* felt that many readers, originally from New England, would be interested in the visit; Emerson's cousin had lived in Los Angeles; his republicanism was congenial with the paper's bias; and he himself aroused much interest. The publicity shows that even as an elderly man, Emerson's thoughts and actions were considered newsworthy. —E.A.B.

Ralph Waldo Emerson

Cf.: Item 804.

Nathaniel Hawthorne

761. Baym, Nina. **THE MARBLE FAUN: Hawthorne's Elegy for Art**, NEQ, 44:3, Sept. 1971, 355-376. The rhetoric should not obscure the unity and straightforward narrative—the story of Kenyon, the failed or destroyed artist. Miriam and Donatello offer him the gift of artistic power if he learns their lesson, but the knowledge that creativity springs from the depths of the self and is essentially erotic horrifies him. He cannot reconcile such romanticism with either his own imaginative timidity or Victorian strictures against erotic art. His flight to Hilda marks the end of his independence and his return to Victorian moralism. This conventional ending indicates that Hawthorne did not dare celebrate ideas and art forms unacceptable to his culture. The story was created by his imagination but was "disfigured and shattered by his prudence, his conscience, his fatigue and his sense of futility." —E.A.B.

Hinton Rowan Helper

762. Cardoso, Jack J. **Hinton Rowan Helper and the Personality Politics of Negrophobia**, IIIQ, 34:3, Feb. 1972, 16-36. The able but negrophobic Helper, whose *The Impending Crisis of the South: How to Meet It* (1857) was an appeal to the non-slaveholding southern whites to eliminate the Negroes and the plantation oligarchy, was a failure because the majority of Americans did not read his works. Although he was embraced by the Abolitionists and his *Crisis* was debated in Congress, his fame was short-lived. Financial and psychological insecurity and fury at the apparent elevation of the Negro drove him to write the scathing *Nojoque: A Question for a Continent*

(1867), in which he proposed a global plan for Negro exclusion, and *Noonday Exigencies in America* (1871), which advocated the formation of a workingman's party for both Northerners and Southerners. Suicide ended his fruitless efforts to raise the status of the Southern yeoman class.
—C.M.R.

Washington Irving

763. Black, Michael L. *A HISTORY OF NEW YORK: Significant Revision in 1848*, AmTQ, 5:2, 1970, 40-47. A most significant revision made in this work is the inclusion of Killian Van Rensselaer, whom Irving learned about from the first volume of Edmund Bailey O'Callaghan's 1846 *History of New Netherland*, a source he never acknowledged. Irving presents him in conflicts, not historically substantiated, with three Dutch governors of Nieuw Nederlandts, each clash being more severe than the earlier one. One would suppose the climax to be a battle between the Patroon and the last, Peter Stuyvesant, but it never materializes, although Irving did make a note for it in the printer's copy of the 1824 Paris edition. He did not achieve a hoped-for unity in the 1848 *History* with the addition of Killian; nevertheless, the revision, which came immediately after a low in his writing career, did seem to have a liberating effect on his literary energies in the last ten years of his life.
—V.M.N.

764. Glows, Katherine A. *Devices of Repetition in Irving's THE WIFE*, AmTQ, 5:2, 1970, 60-66. Comparison of *Notes While Preparing Sketch Book &c.* (1871) and the finished work reveals that Irving made extensive changes to achieve greater euphony. This is especially true of the essay *The Wife*. "Of the 113 sentences 89 contain alliteration. . . . Only 5 . . . lack assonance," and some passages use rhyme. His critics were not happy with his ornamental language and found *The Sketch Book* stylistically inferior to his earlier efforts. However, a glance at them indicates use of the same stylistic devices of repetition. It may be that critics were actually objecting to the essay's sentimentality.
—V.M.N.

765. Terrell, Dahlia. *Textual Errors in A TOUR ON THE PRAIRIES*, AmTQ, 5:2, 1970, 37-40. Even though the first American edition (1835) of Irving's work was full of errors, it is still used today. Some errors are minor; others radically alter tone, meaning, or style. No one proofread the edition against the printer's copy, and the 1848 revised edition shows only perfunctory corrections. Some of these involve misprints, but omissions constitute the largest category. Apparently Irving was too busy with other writing to bother with revisions for the 1848 edition; also, its immediate, strong acceptance might have made him feel that further attention was not necessary. Since the work is a well-known example of American literature, the best text possible should be made available.
—V.M.N.

766. West, Elsie Lee. *Washington Irving, Biographer*, AmTQ, 5:2, 1970, 47-52. Irving's achievement in biography is considerable, especially when measured against earlier examples of this genre. Irving had a love of the antique, a feeling for the dramatic, and a strong pictorial sense. His first effort, a life of Thomas Campbell, is noteworthy for its attempt "to combine biography and criticism." In *The Life and Voyages of Christopher Columbus*, his insight into the explorer's character, avoidance of digression, and careful evaluation of source materials reveal his developing skill. His five-volume *Life of George Washington*, published between 1855 and 1859, was unique in its humanizing of his subject. *Oliver Goldsmith* is a product of three interpretations written over a period of years and remains a triumph of biographical art.
—V.M.N.

767. Hagensick, Donna. **Irving—A Litterateur in Politics**, *AmTQ*, 5:2, 1970, 53-60. During the two periods of Irving's involvement in politics, the first to 1815 and the second from 1829 to 1846, he was associated consecutively with the Federalists, Republicans, Democrats, and Whigs. His tendency to shift alliances indicates a lack of strong convictions; however, he was nationalistic and conservative. His Federalist loyalties reflected the anti-Jeffersonian bias of his social class. In 1832, he emerged as a Jacksonian Democrat, an allegiance which can be explained by the virtually one-party system then extant. He returned to the Whigs in 1850. He held two important government posts: Secretary to the Legation at London, a position Van Buren helped him obtain, and Minister to Spain. Irving saw government service as demanding national, not party, loyalty. —V.M.N.

James Russell Lowell

768. Myerson, Joel. **Lowell on Emerson: A New Letter from Concord in 1838**, *NEQ*, 44:4, Dec. 1971, 649-652. Lowell was angry and indignant when Harvard rusticated him for neglect of college duties. In a letter to Nathan Hale, he vented his mood on Emerson, whose recent sermon he had found a witless abomination of ideas stolen from others and turned on his tutor, Barzillai Frost, whose dullness put listeners to sleep and kept him from recognizing wit in others. Lowell posed well as the enfant terrible. [The text of the letter is reproduced.] —E.A.B.

George Frederic Maclear

769. Cameron, Kenneth Walter. **A Primer of Old Testament History**, *ESQ*, No. 57, 4th Qt., Supp., 1969, 1-129. [Maclear's *A Primer of Old Testament History* (1866) is presented in full, with Cameron's detailed index. The book went through at least 52 editions and provides a condensation of biblical stories and narratives for literature students.] —L.W.D.

Herman Melville

770. Bigelow, Gordon E. **The Problem of Symbolist Form in Melville's BARTLEBY THE SCRIVENER**, *MLQ*, 31:3, Sept. 1970, 345-358. The varying interpretations of this story each account for a part of it. In trying to explain the story, each critic has his own preoccupation. The larger question is what kind of story is it? Permeated by symbolism, it suggests many meanings. Bartleby and the narrator shift their roles, and the reader's sympathy vacillates. In fact, Bartleby and the narrator coalesce, as do the story and the reader. In this kind of fiction, meaning depends upon both internal and external relationships, which emerge in tentative context. —M.S.

771. Huntress, Keith. **Melville, Henry Cheever, and "The Lee Shore,"** *NEQ*, 44:3, Sept. 1971, 468-475. Although it cannot be proved, Cheever probably wrote all the reviews of Melville's works which appeared in the *Evangelist*. Certainly, he read *White-Jacket* (1850) soon after its publication, for he makes an unmistakable reference to the novel in *The Island World of the Pacific* (1850). Comparison of "The Lee Shore" (*Moby-Dick*, Chap 23) Melville's best statement of his central symbol (the dichotomy of land and sea), with a section of *The Whale and His Captors* suggests that Melville drew on Cheever's picture of a ship drifting a long way to leeward and beating off a lee shore for his own description of the Pequod driven along the leeward land. —E.A.B.

772. Lease, Benjamin. **The Chemistry of Genius: Herman Melville and Anton Bruckner**, *Personalist*, 48:2, Apr. 1967, 224-241. Although their lives and careers seem far

apart, certain parallels link Melville and Bruckner. Most remarkable is the way they discovered themselves as artists. In 1850 Melville read *Mosses from an Old Manse*, and Hawthorne became the inspiration that freed his artistic potential, especially at the time he was writing *Moby-Dick*. In 1862 Bruckner encountered Wagner's *Tannhäuser*, which contributed greatly to his growth as a composer. Hawthorne and Wagner acted as catalysts that induced from Melville and Bruckner some of their major work.
—J.D.

Charles King Newcomb

773. Francis, Richard Lee. **Charles King Newcomb: Transcendental Hamlet**, ESQ, No. 57, 4th Qt., Pt. 2, 1969, 46-52. A member of Brook Farm and a friend of Margaret Fuller and Emerson, Newcomb led an obscure, uneventful life—yet it paralleled Hamlet's in many ways. He experienced a serious spiritual crisis and an identity problem (in relation to his mother and his own intellect), and moved from an Oedipal relationship with his mother to the "sexual polarization and confusion" in his *Songs of Love*. In his journals he shows a duality clearly reminiscent of Hamlet.
—L.W.D.

Edgar Allan Poe

774. Hoffman, Gerhard. **Raum und Symbol in den Kurzgeschichten Edgar Allan Poes**, JA, 16, 1971, 102-127. [This article confines itself to Poe's use of setting as a spatial symbol and as a medium for conveying atmosphere in his tales.] Close analysis of *The Fall of the House of Usher* and *The Masque of the Red Death* reveals that setting is an expressive atmospheric unity that rigorously excludes any isolation of an object as a symbol unrelated to the whole. The use of the expressive ambiguity of the spatial pattern is indicative of Poe's artistic design, which aims at a mixture of different spheres of reality and approximates modern technique, even if the blending of the subjective is not as yet achieved by employing a montage of particles of reality but through the atmosphere of the expressive setting as such. (In German)
—H.M.

Henry David Thoreau

775. Goudie, Andrea. **Exploring the Broad Margins: Charles Ives's Interpretation of Thoreau**, MQ, 13:3, Sp. 1972, 309-317. In the second version of the "Thoreau" section of the sonata *Concord, Mass., 1840-1860* (1909-1915), Ives evokes awareness and appreciation of Thoreau's paradoxical combination of quiet thoughtfulness and volatile complexity. In *Essays Before a Sonata*, commentaries to his musical treatment, Ives provides significant aesthetic theory as he ponders the source of what Thoreau saw as a manifestation of the Higher Laws. The music parallels Thoreau's calmly energetic diversity, his mysticism, and his sense of time. Thoreau's love of the flute helps explain Ives's introduction of it into a work for piano. Ives believes that the rhythm of Thoreau's prose gives him insights worthy of a composer, and that he and Thoreau were attempting to celebrate "the unknowable we know."
—R.C.P.

776. Nouerr, Douglas A. **A Note on Wendell Glick's THOREAU'S USE OF HIS SOURCES**, NEQ, 44:3, Sept. 1971, 475-477. Glick fails to consider three issues in his documentation of Thoreau's misuse and abuse of sources (NEQ, 44:1, Mar. 1971, 101-109 [AES, 15:6, Feb. 1972, 1853]). The conventions of the time did not demand judicious use of sources and accurate quoting; Thoreau often drew on his commonplace book, not the primary source, for lines of poetry; and he was concerned with securing an

accurate text of his essays. He saw no inconsistency between his requirements for his own texts and free use of available sources. —E.A.B.

777. Sherwin, J. Stephen, and Richard C. Reynolds. **A Word Index to WALDEN With Textual Notes**, ESQ, No. 57, 4th Qt., Supp., 1969, 1-130. [The complete text of **A Word Index to WALDEN With Textual Notes**, first published in 1960, is presented.]

Jones Very

778. Reeves, Paschal. **Jones Very as Preacher: The Extant Sermons**, ESQ, No. 57, 4th Qt., Pt. 1, 1969, 16-22. Very's sermons (134 survive in Ms) are important because they aid in the interpretation of his poems. His sermons reflect influences of classical literature, English literature, contemporary science, and the scriptures. His theology was a combination of Congregational Calvinism, Unitarianism, and Transcendentalism, but the focal point seems to have been "the doctrine of man with its stress upon the dignity of human nature." Many of his sermons suggest elements of mysticism, though not as intensely as did his earlier poems. —L.W.D.

The Dial (1840-1844)

779. Poger, Sidney. **The Critical Stance of THE DIAL**, ESQ, No. 57, 4th Qt., Pt. 1, 1969, 22-27. This magazine adhered to a specific set of critical principles which created a distinctive critical stance for the publication. The first article of the first issue declared the editors' goal: "to investigate the laws of criticism as a science, to settle its condition as an art." The theories of criticism were reflections of beliefs of Margaret Fuller, George Ripley, Emerson, and Thoreau, as well as of the whole Transcendental philosophy. —L.W.D.

Subjects

780. Mueller, Roger C. **Transcendental Periodicals and the Orient**, ESQ, No. 57, 4th Qt., Pt. 2, 1969, 52-57. The fondness of Emerson and Thoreau for the Orient is well known. Little, however, has been said about the later Transcendentalists and their interest in the Orient. Selections from Oriental philosophies appeared in **The Dial**, Channing's **Spirit of the Age**, Moncure Conway's **Cincinnati Dial**, **The Radical**, and **The Index**. Interest in the Orient in no way diminished while the Transcendental period lasted. —L.W.D.

781. Wilson, John B. **The Aesthetics of Transcendentalism**, ESQ, No. 57, 4th Qt., Pt. 1, 1969, 27-34. Though the Transcendentalists' views on art and aesthetics were as widely varied as were the Transcendentalists, their humanistic idealism was primarily the result of blending Puritan practicality with a strong interest in the art and culture of the Renaissance. —L.W.D.

General

Cf.: Item 818.

VII. NINETEENTH CENTURY, 1870-1900

Emily Dickinson

782. Srinath, C. N. **The Poetry of Emily Dickinson: Some First Impressions**, LitCr, 9:1, Win. 1969, 19-28. Dickinson's poetry deserves greater attention from scholars, both Indian and American, than it has received. Her favored themes are nature (to

which she expresses sensitive, even mystical response), death, immortality, love, and the importance of the word. The treatment of these subjects reveals her maturity and wisdom as well as her careful craftsmanship. In both subject matter and treatment Dickinson's works show affinities not only to the works of such English metaphysical poets as Donne and Vaughan, but also to Indian poetry from the *Rig-Veda*, the *Upanishads*, and Kabir's work. —R.M.S.

Bret Harte

Cf.: Item 693.

Pauline Hopkins

783. Shockley, Ann Allen. **Pauline Elizabeth Hopkins: A Biographical Excursion into Obscurity**, Phylon, 33:1, Sp. 1972, 22-26. The neglect of Hopkins (1859-1930) is unfortunate, for the career of this early black woman who became an editor, writer, dramatist, and public figure is inspiring today. Her works demonstrate her concern with black liberation and dignity. The play, *Slave's Escape, or the Underground Railroad*, dramatizes the operation of the railroad to freedom, while her best-known novel, *Contending Forces*, like her other novels, uses a story of romance to illuminate the plight of the black person. While her works often reflect the genteel literary fashion of the day, they nonetheless forcefully convey her ideas on race, intermarriage, and mystical states of being. —R.L.C.

William Dean Howells

784. Baldwin, Marilyn. **The Transcendental Phase of William Dean Howells, ESQ.**, No. 57, 4th Qt., Pt. 2, 1969, 57-61. Howells's boyhood was permeated by an emphasis on Swedenborg's teachings. His familiarity with mysticism apparently was "transmuted into a social philosophy" which formed the basis of his novels of social criticism. In 1876 Howells and his family lived near the Shakers of Shirley Village, Massachusetts. Although he used that experience as material for his writing, he rejected Shaker belief in isolation and celibacy. Rather he saw the correspondence between the material and spiritual worlds seen by the Transcendentalists. —L.W.D.

Henry James

785. Veeder, William. **Strether and the Transcendence of Language**, MP, 69:2, Nov. 1971, 116-132. Strether's use of language is "one of the consistently neglected aspects of *The Ambassadors*." As he overcomes both the Puritan and the Parisian limitations, changes in his diction and syntax reflect the mental process. He is finally able to transcend language to arrive at "a truth and a communion based upon shared receptions." In this respect James uses words to signify what they do not mean. —K.P.S.J.

William James

786. Hampshire, Stuart. **A Son and Brother**, NYRB, 8:12, June 29, 1967, 3-4 (rev.-art., Gay Wilson Allen, *William James*, Viking, 1967). The James family has provoked curiosity for its history, and Henry's stories and novels illustrate the first stage of Americans returning to Europe to test and measure themselves and to discover the nature of their differences. Allen illuminates the contrast between the brothers, concentrating upon William and the psychological origins of his philosophy. He was, in a sense, the first modern philosopher because he hoped to understand the mechanisms by which philosophers, including himself, project their inner conflicts and anxieties into their theories. —J.M.K.

Cf.: Items 750 and 856.

Mark Twain

787. Coard, Robert L. **Mark Twain's THE GILDED AGE and Sinclair Lewis's BABBITT**, *MQ*, 13:3, Sp. 1972, 319-333. Satirical comments on turbulent eras, Twain's and Lewis's novels ironically juxtapose a representational fictional world against the suggestion of an ideal world whose values are daily denied in practice. American business, politics, and religion come under scathing assault. They lack a neat plot, share many fictional techniques, denounce pompous language, and have similar main characters, with *Babbitt*, however, being more realistically conceived. Each writer works in the Dickensian tradition, in the satirical and comic tradition of American humor. A Twain-Lewis comparison gives additional perspective on current sharp attacks on American life. —R.C.P.

788. Paine, **Book Publishing, Dispersal of Mark Twain Library and Manuscripts**, *Twainian*, 30:3, May-June 1971, 1-4. [Two letters from Luther S. Livingston to W. F. Gable, dated Nov. 4 and 14, 1910, concern Gable's purchase of some Twain Mss. Seven letters from Charles J. Langdon to Paine (1910-1912) concern Langdon's business accounts with Twain and details of Paine's biography of Twain. Letters to Paine from D. Dow, Captain of R. M. S. Caronia (July 7, 1910), Frank R. Lawrence, counsellor at law (Mar. 8, 1911), Emory S. Turner (Sept. 30 and Oct. 4, 1912), and from George A. Mahan (Nov. 3, 1911) concern details of Twain memorabilia. Two letters to Paine from Laura H. Frazer (Twain's Becky Thatcher), dated Apr. 10, 1911, and Jan. 1, 1912, concern Hannibal acquaintances.] —J.C.A.

789. **Letters from Laura Frazer (Becky Thatcher) to Paine 1907-1912**, *Twainian*, 30:4, July-Aug. 1971, 1-4. Letters in the Mark Twain Research Foundation collection from Laura H. Frazer (Twain's Becky Thatcher) to Paine reveal the homey atmosphere of her two visits to Paine in 1907 and 1908, during the latter of which she re-met Twain. [Eleven of the letters are here printed.] —J.C.A.

790. **Letters to Paine from Laura Frazer (Becky Thatcher), Helen K. Garth, Fee Fuller, RoBards and Mahan**, *Twainian*, 30:5, Sept.-Oct. 1971, 1-4. [The following letters to Albert Bigelow Paine (1910-1912) appear: those of Twain's boyhood friends in Hannibal, Laura H. Frazer (Becky Thatcher) and Helen Kercheval Garth; Libbie B. (Mrs. Charles S.) Fee, a younger resident of Hannibal; two men who promoted Twain memorials, John L. RoBards and George A. Mahan; and an acquaintance of Twain, Frank Fuller, M.D.] —J.C.A.

791. **Walter F. Frear, Willard S. Morse, Yale University Collection, M. T. Bibliographies Started "Foundation" and "Mark Twain and Hawaii,"** *Twainian*, 30:6, Nov.-Dec. 1971, 1-4. Merle Johnson compiled bibliographies of Twain in 1910 and 1935, the latter with Jacob Blanck, James Tufts, Morse, Irving S. Underhill, and George H. Brownell. The Mark Twain Research Foundation owns most of the correspondence concerning the bibliographies. Also, in 1935 the 100th anniversary of Twain's birth was celebrated. The Foundation has most of the addresses given on the occasion of the centennial in the U.S. and throughout the world. Frear purchased the Morse collection of Twain papers for Yale U. In 1947 he delivered an address [here printed] on the significance of Twain's visit to Hawaii in 1866. —J.C.A.

Cf.: Items 742 and 870.

VIII. TWENTIETH CENTURY

Saul Bellow

792. Walker, Marshall. **Herzog: The Professor as Dropout?** ESA, 15:1, Mar. 1972, 39-51. **Herzog** is as much the story of Moses Herzog's emancipation from Hegel, Nietzsche, Heidegger, and Kierkegaard as of his escape from the institution of contemporary American life. Although Herzog's progress is clearly from authorship of a dissertation about nature to life in nature, the novel's conclusion is equivocal and unsatisfactory, for the reader cannot be sure whether Herzog is dropping out of society or successfully integrating himself with it. —W.R.

793. Mukerji, Nirmal. **A Reading of Saul Bellow's SEIZE THE DAY**, LitCr, 9:1, Win. 1969, 48-53. Though it has received less attention this work is not inferior to Bellow's other novels. It presents Tommy Wilhelm's search for human values and brotherhood in a dehumanized world. Like a modern Sisyphus in his repeated failures and his continued striving, Wilhelm receives opposing advice from Dr. Adler, his self-loving, unfeeling father, and Dr. Tamkin, self-appointed psychiatrist. The one tries to cure him of his over-indulgence in feelings, the other seeks to confine his attention to the present moment. Despite his desire to establish meaningful relationships with both men, Wilhelm is unable to follow their advice. Bellow's symbolic use of water and animal imagery enhances the style and enriches the meaning of the work. —R.M.S.

John Berryman

794. Mazzocco, Robert. **Harlequin in Hell**, NYRB, 8:12, June 29, 1967, 12-16 (rev.-art., **Berryman's Sonnets**, Farrar, Straus, & Giroux, 1967). Berryman's poetry reveals the influence of Pound and Eliot in its faults—disguised sentimentality and needlessly complex syntax—and virtues. His strength lies in tone and diction, in the "off-pitch irony" and "quizzical grace" with which he treats even the pain so prevalent in his work. Although the **Sonnets**, written in the late 40's, are an early production, they reveal Berryman's characteristic serio-comedy and the impressions or overtones of a private, self-conscious, and cerebral angst that speaks directly to and about the modern condition. —A.H.G.

795. Stitt, Peter A. **The Art of Poetry XVI: John Berryman**, ParisR, 14:53, Win. 1972, 177-207 (interview). Berryman says indifference to praise or blame is best. He indicates the physical isolation of American writers causes some problems. He refuses to rate his contemporaries. Rejecting the label "confessional," he says that scholarship does not interfere with his writing, but that a writer does better not to teach English. He states that his character "Henry" in **Dream Songs** is not autobiographical, nor is the name a literary allusion. His long poems were written in spurts with long periods of not writing afterward. **Love and Fame** is his most autobiographical and religious book. Berryman feels that for high achievement, "mostly you need ordeal." —J.T.H.

Abraham Cahan

796. Kahn, Lothar. **THE RISE OF DAVID LEVINSKY: Fifty Years After**, CJFo, 26:1, Fall 1967, 2-5. Perhaps the greatest American novel of immigration and business and certainly the first major American-Jewish fiction, this work is still relevant. The depiction of Levinsky at the crossroads of values, yearning for goals which he never approaches and struggling for spiritual as well as material success compensates for the often undistinguished style. With business success, Levinsky begins to despair and doubt God's existence. Cahan holds up socialism as the best alternative to Levinsky's

barren, exploitative life and to a business world obsessed with investment and quick fortunes.
—D.G.

John Cheever

797. Chesnick, Eugene. *The Domesticated Stroke of John Cheever*, NEQ, 44:4, Dec. 1971, 531-552. Cheever is heir to the transcendentalism and individualism of Emerson and Thoreau. He makes moral structure depend on mood, indicates "full sensory vitality" by immersion in water, prefers the outdoors to the inside of a church, and refuses to acknowledge the finality of evil. However, Concord is not his world. Today, the balance of aesthetic and moral perceptions is threatened by the multitudes who have discovered the value of life and fear its diminution or loss. "It is hard to tell whether their sense of apocalypse is any more than a heightened awareness of mortality." Cheever's success in using his inheritance of cultivated sensibility is difficult to assess.
—E.A.B.

E. E. Cummings

798. Rao, B. Damodar. *Figure on the Page: A note on the poetry of E. E. Cummings*, LitCr, 9:1, Win. 1969, 11-18. Cummings's poetry provides an audio-visual impression as well as an intellectual exercise in decoding. But the intellectual appeal is often unsatisfying because the experience presented is fragmentary and is not integrated into the largest design of life. Frost's poem *Mending Wall* is richer in the implications of spring's advent than is Cummings's *In Justspring*. Cummings's poetry presents no deep probing of human experience and provides no significant commentary on the human condition.
—R.M.S.

Daniel Curley

799. Brandabur, Edward. *The Pilgrimage of Curleyman*, NL, 38:3, Sp. 1972, 15-44. Curleyman, the composite hero of Curley's stories, is an American in search of an experience that will yield freedom or innocence. Unaware of his own repressed savagery, he is also an impotent victim of the American effort to ignore sex except for procreation. Curleyman suffers from some past or present disease or injury, rarely serious and almost never fatal, but nagging and chronic. He seeks a lost father and aesthetic perfection. Curley relatively unnoticed, has achieved a degree of skill that merits serious consideration.
—A.T.T.

William Demby

800. Hoffman, Nancy Y. *The Annunciation of William Demby*, SBL, 3:1, Sp. 1972, 8-13. Reflecting the influence of Teilhard de Chardin, *The Catacombs* is in the tradition of artist as hero, showing the author as black artist, with the black woman as a symbol of human redemption. Doris epitomizes Teilhard's "two profiles" of woman, Eve and Ave; the mother of all the living and the mother of all believers. Through the unitive force of woman Teilhard saw the answer to totalitarianism; Demby sees the creative force of love, with the dual nature of man as artist being unified by woman.
—D.S.B.

William Faulkner

801. Mellard, James M. *Faulkner's Philosophical Novel: Ontological Themes in AS I LAY DYING*, Personalist, 48:4, Oct. 1967, 509-523. Among the most important motifs of this work are the ontological probings of being, existence, and reality. An

analysis of the main characters suggests that their conscious and unconscious concerns range between the philosophical extremes of nominalism and idealism. Addie Bundren is a nominalist because she accepts her existence as a sensuous, material object. Darl Bundren, on the other hand, is an idealist who stresses the supra-sensuous, even super-natural faculties and values. Cash Bundren seems to mediate between the extremes imposed by Addie and Darl, and therefore seems to be the novel's philosophical realist. —J.D.

Cf.: Item 808.

Robert Frost

802. Watson, Charles N., Jr. *Frost's Wall: The View from the Other Side*, NEQ, 44:4, Dec. 1971, 653-656. The mode of *Mending Wall*, a dramatic monologue, is irony. The dramatized failure is that of the speaker who fails to see that insularity has two sides. The speaker is blind to the meaning of his own words. He does not recognize that another can mean different as well as additional. A similar ambiguity points up the speaker's failure to understand that his neighbor's repeated aphorism may be a conviction that good fences do make good neighbors. To the speaker, the neighbor always seems, never is. —E.A.B.

803. Morrow, Patrick. *The Greek Nexus in Robert Frost's WEST-RUNNING BROOK*, *Personalist*, 49:1, Win. 1968, 24-33. One way of treating this enigmatic poem is to recognize that Frost has created a Heraclitan universe within the tradition of Greek drama. Fred and the woman, presumably his wife, are the main characters, and Frost is a chorus. Fred watches nature and concludes that everything is in flux. Truth lies in the unexpected. This Heraclitan motif becomes a framework upon which Frost is able to display comments about men-women relationships and about the nature of the universe. —J.D.

804. Chamberlain, William. *The Emersonianism of Robert Frost*, *ESQ*, No. 57, 4th Qt., Pt. 2, 1969, 61-66. Frost's concept of a "momentary stay against confusion" is Emersonian. His reading of Emerson's works early in his life helped him to form his ideas and beliefs, resulting particularly in an emphasis on organicism. Like Emerson, he saw man as "a stupendous antagonism." —L.W.D.

805. Narasimhaiah, C. D. *The Reputation of Robert Frost*, *LitCr*, 9:1, Win. 1969, 1-10. In spite of the praise of such noted critics as Lionel Trilling and Randall Jarrell, Frost's poetry does not merit the literary reputation he has achieved. Confining his vision to the rural scene, Frost fails to give a valid interpretation because he does not view rural life in relation to the whole of American life, past and present. His poetry lacks the social concern, the depth and perspective of Eliot's writing as well as the emotional intensity of such poets as Wordsworth and Emerson; it usually presents little more than direct statements of rather superficial observations. —R.M.S.

Ernest Hemingway

806. Doxey, William S. *The Significance of Seney, Michigan, in Hemingway's BIG TWO-HEARTED RIVER*, *HemN*, 1:2, Fall 1971, 5-6. The importance of Seney is greater than the fact that it burned down and injected a "hint of war" for Nick to get away from and attempt to find himself in the woods. It is also used in a poem *Along with Youth* in which Hemingway recounts the gradual loss of boyhood and innocence.

as he realizes his manhood. The association of this locale seems especially pertinent because Hemingway uses it twice. —M.B.A.

807. Greiner, Donald J. **The Education of Robert Jordan: Death with Dignity**, HemN, 1:2, Fall 1971, 14-20. **For Whom the Bell Tolls** deals with death as a form of art. Jordan reflects Hemingway's contradictory attitudes in being able to accept suicide under certain conditions but still rejecting the suicide of his father. The growth of Jordan's tolerance and the development of his understanding of how men die enable him to maintain his dignity under pressure and die with dignity and honor. —M.B.A.

808. Monteiro, George. **"Between Grief and Nothing": Hemingway and Faulkner**, HemN, 1:1, Sp. 1971, 13-15. Faulkner's literary indebtedness to Hemingway has been established; but Hemingway also appears to have been aware of Faulkner on at least one occasion. In **For Whom the Bell Tolls**, Jordan reacts in much the same way as Wilbourne in Faulkner's **The Wild Palms** as each reaffirm life when death is offered as an alternative to a desperate situation, and each argues that love survives so long as someone harbors its memory. These concepts had not appeared in Hemingway's previous works. —M.B.A.

809. Kruse, Horst. **Ernest Hemingways Kunst der Allegorie: Zeitgenössische, literarische und biblische Anspielungen in GOD REST YOU MERRY, GENTLEMEN**, JA, 16, 1971, 128-150. In this story an extended and complex series of subtle allusions establishes a number of significant foils which combine to make the story a bitter satire upon "puritanical" attitudes and organized religion in 20th-century America. The presence of such technique as early as 1933, as well as the dexterity evident in the integration of realistic surface and allegorical elements suggests a more differentiated approach to Hemingway's work than that adopted by critics who prefer to read it as a succession of straight narratives. (In German) —H.M.

810. Johnston, Kenneth G. **The Great Awakening: Nick Adams and the Silkworms in NOW I LAY ME**, HemN, 1:2, Fall 1971, 7-9. While Nick feeds upon his thoughts and memories in this story, silkworms are busy feeding upon the leaves of the mulberry. By the story's end the silkworm and its life cycle have taken on a symbolic significance which helps to reveal Nick's psychological state. —M.B.A.

811. Hays, Peter L. **SOLDIER'S HOME and Ford Madox Ford**, HemN, 1:2, Fall 1971, 21-22. The phrase "plates sickening with cold bacon fat" which appeared in the first edition of Ford's **Transatlantic** shows up later in a slightly altered form in Hemingway's story. Although Hemingway disliked Ford personally, it appears he liked the image for the disgust it represented. —M.B.A.

812. Murphy, George D. **Hemingway's WASTE LAND: The Controlling Water Symbolism of THE SUN ALSO RISES**, HemN, 1:1, Sp. 1971, 20-26. The common comparison of Hemingway's novel with Eliot's poem has been extended beyond their concern with the moral and emotional sterility of the lost generation of the 20's to draw a closer analogy based on the considerable use of water symbolism in their respective treatments of the theme. The fishing episode at Burquette, Jake's abortive search for a "deep, hot bath" following the crisis at Pamplona, and his solitary swimming at San Sebastian are three key points at which Hemingway dramatically employs water symbolism in a motif of purification and regeneration; yet there are many places in the novel where water has a similar symbolic function. —M.B.A.

813. Warner, Fred. **Hemingway's Death: Ten Years Later**, HemN, 1:1, Sp. 1971, 16-9. There is a current trend toward looking at the violent, tragic deaths of writers and whether or not they are connected with the writer's works. Does death figure in all his work or just in the pages written near the end? When death is present from beginning to end, as it is in Hemingway's writing, then the writer's death must be part of our estimate of his books. —M.B.A.

814. Ramsey, Paul. **ELEGY FOR ERNEST HEMINGWAY**, HemN, 1:1, Sp. 1971, 16. [The article contains a short poem written on the theme of Hemingway's death.] —M.B.A.

815. White, William. **Hemingway on Postage Stamps**, HemN, 1:2, Fall 1971, 3-4. Hemingway has been featured on postage stamps by Czechoslovakia in 1968, the Republic of New Atlantis in 1965, and the Republic of Cuba in about 1965. —M.B.A.

816. Alderman, Taylor, and Kenneth Rosen. **Current Bibliography**, HemN, 1:2, Fall 1971, 10-13. [This list of 104 items covering works from 1960 to 1971 includes American and Foreign poems, books, and articles about Hemingway and a book of collected poems and an article about his father by Hemingway.] —M.B.A.

817. White, William. **Supplement to Hanneman: Articles, 1966-1970**, HemN, 1:1, Sp. 1971, 3-12. [This supplement to Audre Hanneman's **Hanneman Addenda, Fitzgerald/Hemingway Annual 1970**, 195-218, lists articles about Hemingway published between 1966 and 1970 which Hanneman purposely did not include in bringing her **Ernest Hemingway: A Comprehensive Bibliography** (Princeton U., 1967) up to date. This supplement is not complete but includes most of the articles readily available in the U.S.] —M.B.A.

Charles Ives

818. Rosa, Alfred F. **Charles Ives: Music, Transcendentalism, and Politics**, NEQ, 44:3, Sept. 1971, 433-443. Ives attempted to explain his concept of New England Transcendentalism in **Essays Before a Sonata** and to incorporate it in his **Concord, Mass., 1840-1860**. In the essay he explores the problems of relating Transcendentalism and music, concluding that sense experience and intuition are inseparable. The common denominator of composer and listener is the program that provides a basis for evaluation and criticism according to its intellectual and spiritual sophistication and its adaptability. The four parts of the Sonata imitate Emerson's organic prose style, parallel Hawthorne's insistence on local color, recall the sincere sweetness of Alcott's life, and set forth Thoreau's love for nature and concern for bettering mankind. Ives's work demonstrates the validity of transferring principles of literature to music. —E.A.B.

Cf.: Item 775.

Sinclair Lewis

Cf.: Item 787.

Robert Lowell

819. Schwaber, Paul. **Robert Lowell in Mid-Career**, WHR, 25:4, Aut. 1971, 348-354. Lowell's **Notebook** (1970) reveals characteristic features of his work: sudden shifts of mood, historical and conversational tidbits, images from the personal and historical past, foreign phrases, mastery of dramatic monologue, gloom, the occasional appeal of

regression to the prehuman condition, shifting from past to present and back, use of non-human imagery, and interaction between public matter and private sensibility. This latest volume of short poems has some blemishes: lack of overall unity, some trivial subject-matter, lack of intensity, and repetition. The best parts are the succinct portraits of other writers, for Lowell is at his best with narrative and character portrayal.

—H.E.S.

H. L. Mencken

Cf.: Item 724.

W. S. Merwin

820. Frost, Lucy. *The Poetry of W. S. Merwin*, Meanjin, 30:3, Sept. 1971, 294-296. Merwin's sense of an overwhelming and inescapable isolation has affected his style. Although a vision of emptiness and death is already present in *A Mask for Janus* (1952), it is balanced by the luxuriant, contrived style. Artistic control became less evident in many of the poems of *The Drunk in the Furnace* (1960). In *The Moving Target* (1963), *The Lice* (1967), and in five new poems (*Something I've Not Done, Tool, To Be Sung While Still Looking, The Current, Their Week*) Merwin's style is remote, sometimes chilled. By means of this ordered, seemingly straightforward style Merwin creates a sense of remoteness, of mystery, of the inadequacy of human life on the private and the public levels. [The five poems are reprinted.]

—W.R.

Arthur Miller

821. Shepherd, Allen. "What Comes Easter—" *The Short Stories of Arthur Miller*, *IllQ*, 34:3, Feb. 1972, 37-49. Although the nine short stories included in *I Don't Need You Any More* (1967) were well received, they are uneven and undistinguished. The common theme of most of the stories of the protagonist standing alone, cut off from other men, as expressed in the title *The Misfits*, clearly shows the concern with personal responsibility and American values which permeates Miller's writings. His earliest published story, *Mont Sant' Angelo*, combines insight and outlook more successfully than the long intense title story, the slight maudlin sketch, *Glimpse of a Jockey*, or any of the others. Miller reserves his best efforts for writing plays. —C.M.R.

Vladimir Nabokov

822. Appel, Alfred, Jr. *ADA described*, *TriQ*, No. 17, Win. 1970, 160-186. [Parts of this article appeared in *An Erotic Masterpiece that Explores the Nature of Time*, *New York Times Book Review*, 74:18, Pt. 1, May 4, 1969, 1, 34, 36-37.] Nabokov is master of a unique world of fiction. In *Ada or Ardor: A Family Chronicle* he investigates the philosophical nature of time. In rich and variegated prose the long, confusing novel, rife with allusions to art, tells the story of a psychologist's lifelong love for his cousin.

—E.H.

823. Leonard, Jeffrey. *In place of lost time: ADA*, *TriQ*, No. 17, Win. 1970, 136-146. To escape from chronological time and eventual oblivion, Nabokov invents Veen's time, which is characterized by texture and color, rather than being linear. Time is perceived, the present immortalizing the past. Ada and Van visit Antiterra, thus eliminating space as well as time. Van is an artist, not a philosopher, but a genius in the use of metaphor and style. Veen's time figures in the original event or memory of it, has to do with metaphor in transforming the remembered event into art, and affects structure. Time is felt as pain or bliss. Unhappily, Nabokov's time is a spiral within

a sphere of chronological time that no amount of imagination will totally dissolve.
—E.H.

824. Karlinsky, Simon. **ANYS IN WONDERLAND: Nabokov's Russified Lewis Carroll**, TriQ, No. 17, Win. 1970, 310-315. When he returned to Berlin after his college days at Cambridge, Nabokov, using the pseudonym Sirin, translated Lewis Carroll's *Alice in Wonderland* into Russian. He substituted familiar Russian poems for the English ones Carroll had used as bases for parody and naturalized some of the proper names. His translation is superior to those currently used in Russian schools. —E.H.

825. Scott, Walter B. **The cypress veil**, TriQ, No. 17, Win. 1970, 316-331 (reprinted with changes, additions, and annotations from TriQ, Win. 1965). In Nabokov's four-volume annotated transliteration of Pushkin's novel in verse, *Engene Onegin*, he pays particular attention to the meaning and use of words and preserves a hint of the iambic, but eschews rhyme. It is hard to find anyone save scholars and publishers who has read an English translation of *Onegin*. Modern literary versions are flat. Many a book about translating is better than its author's translations. One should read Nabokov's transliteration of *Onegin*, contrast it with other modern translations, and study his notes for a lesson in love of learning and precision. —E.H.

826. Alter, Robert. **INVITATION TO A BEHEADING: Nabokov and the art of politics**, TriQ, No. 17, Win. 1970, 41-59. To American and British critics, who traditionally expect the novel to deal with moral and psychological problems, Nabokov's interest in art and the artist seems frivolous. The action in *Invitation* has to do with creative imagination and its possessor's freakish role in society. The novel begins near the end of the story, and time is indicated by daubing a hand on a clock. Finally painted-on time, scenery, and spectators collapse. Properties are trick or grotesque; the protagonist capitulates in nightmarish unreality; technique and theme are interwoven; bad art is a form of torture; and through it all humanity triumphs. —E.H.

827. Hughes, Robert P. **Notes on the translation of INVITATION TO A BEHEADING**, TriQ, No. 17, Win. 1970, 284-292. Of the novels Nabokov wrote in Russian under the name of Sirin, this work has suffered least in conversion to English. Changes, made for clarity, permit a view of the creative processes of both writer and translator. —E.H.

828. Hyman, Stanley Edgar. **The Handle: INVITATION TO A BEHEADING and BEND SINISTER**, TriQ, No. 17, Win. 1970, 60-71. Although Nabokov says that his early short stories and these two novels are linked stylistically, to the reader it appears they are linked by the theme of the vulgarity of power. The protagonist of *Invitation* is weak physically and morally, but his tongue, his desire for freedom, and his ability to accept his condition are strong. The hero of *Bend* is strong but his strength of body, intellect, and imagination get him into trouble. The author, a nonentity in *Invitation*, is godlike in *Bend*. Both books deny reality. The hero of *Invitation* has no hostages to the future; the hero of *Bend* is bound by his ties. In conjunction the two novels seem to say to man concerning the totalitarian state, "beware of a handle by which you can be seized." —E.H.

829. Khodasevich, Vladislav. **On Sirin**, TriQ, No. 17, Win. 1970, 96-101. [Because they presuppose a knowledge of the text of references to Pushkin, originally written in Russian in 1937, the first four pages have been omitted in this translation by Michael H. Walker.] Without form art has no existence or meaning. Sirin (Nabokov) uses

literary devices almost as characters, at least as stagehands. **Invitation to a Beheading** has no life except the protagonist, just devices in his head. Apparently Sirin indicates that Cincinnatus dies when he passes from the world of creativity into the real world. In a reverse situation, in some of Sirin's stories the protagonist dies when he passes from the real world. Nabokov has yet to write the story of the talented writer smothered in pompous eulogies. —E.H.

830. Proffer, Carl R. **A new deck for Nabokov's knaves**, TriQ, No. 17, Win. 1970, 293-309. **King, Queen, and Knave** has required more emendation in translation into English than have most of Nabokov's later novels. Largely interpolations related to characterization, the emendations lead to the reader's better understanding, not to mention disgust. He has also emphasized foreshadowing, inserted numerous metaphors, added puns and literary allusions, and changed names. —E.H.

831. Dabney, Stuart. **LAUGHTER IN THE DARK: dimensions of parody**, TriQ, No. 17, Win. 1970, 72-95. When Nabokov's novels follow the traditional form, as they rarely do, his object seems to be to remind the reader that the book is a novel and to further its possibilities for parody. The purpose is to put the reader in the shoes of the creative author rather than to further his identification with characters. The most common form Nabokov uses is that of the motion picture. The young woman in **Laughter** dreams of becoming a star, and the action is a replay of a motion picture seen early in the novel. By the end of the third chapter the parodic nature of the novel is apparent. In the remaining chapters language peculiar to the motion picture is employed to remind the reader that he is immersed in a parody of a cinema of the 20's. Nabokov presents moral predicaments but does not moralize. Probably the protagonist and the caricaturist are doubles. The author's introduction reminds the reader that the author controls the novel. —E.H.

832. Appel, Alfred, Jr. **Backgrounds of LOLITA**, TriQ, No. 17, Win. 1970, 17-40. After rejection by four American publishers this work was published in Paris by Girodias's Olympia Press and recommended by Graham Greene as one of the best books of 1956. The next year **Anchor Review** devoted 112 pages to Nabokov. By the time Putnam's published an American edition in 1958, censoring was negligible. —E.H.

833. Moynahan, Julian. **LOLITA and related memories**, TriQ, No. 17, Win. 1970, 247-252. It was hard to believe that Nabokov was the author of this novel and almost impossible to forecast the influence it would have on the American novel. Contrary to his own pronouncement, Nabokov's great theme is not the omnipotence of creative thought but the omnipotence of married love. —E.H.

834. Berberova, Nina. **The mechanics of PALE FIRE**, TriQ, No. 17, Win. 1970, 147-159. This work is an exception to the rule that the symbolic level of a piece of literature taxes the comprehension of the reader more than the realistic level. Puns and word play are the comic elements that hold the structure together. Other literary devices include direct address, abrupt change in tone, recurrent images, and dissolved epigrams. Nabokov's earlier unfinished novel in Russian, **Solus Rex**, helps to provide understanding of **Pale Fire**. —E.H.

835. Monter, Barbara Heidt. **SPRING IN FIALTA: the Choice That Mimics Chance**, TriQ, No. 17, Win. 1970, 128-135. All of Nabokov's dominant stylistic traits are included in this short story, written during the height of his Russian career. The

structure is the protagonist-narrator's quest that eventually leads to a sense of loss. Each image, phrase, and word contributes to a mosaic, the whole visual perception providing a key to memory. Though Nabokov makes the most of linguistic possibilities in the English version, nothing can replace the alternating imperfective and perfective aspects of Russian verbs. The key to Nabokov's art is the protagonist-narrator's realization that in fiction his life is staged, though lifelike detail may make it seem more coincidental than life itself. His Russian emigres are like men in search of their identity. Only memory can retrieve and synthesize to radiance the colorful details of Russia, the mythical past.

—E.H.

836. Berberova, Nina. *Nabokov in the Thirties*, TriQ, No. 17, Win. 1970, 220-233 (adapted from Berberova's *The Italics Are Mine*, Harcourt, Brace & World, 1949). The Russian emigrés in Paris who had known Nabokov from childhood considered him a prodigy. In 1927 the first chapters of *The Defense* were published in *Contemporary Annals*. Young readers, envious, dedicated to bad taste in literature, and convinced that the emigrés had little to offer, lent their voice to the many who called him incomprehensible, but his achievements salvaged the identity of the emigrés of his generation. In Nabokov's novels it is not the hero with whom the Western reader identifies, but the author, whatever his guise. The chain of symbols growing out of Nabokov's expatriation and running through his work is important.

—E.H.

837. Bitsilli, P. M. *The Revival of Allegory*, TriQ, No. 17, Win. 1970, 102-118 (reprinted from *Sovremennye Zapiski*, 61, 1936, trans. Dwight Stephens). Similarities in narratives do not necessarily mean one author has depended on another but that there may be similarities in their spiritual experience that can be ferreted out by the application of objective method. The spiritual experiences of Gogol, Saltykov, and Sirin (Nabokov) reveal the impenetrability of depersonalized Everyman. Their men are allegorical incarnations of ideas. Nabokov's are reminiscent of the grotesque images of the Middle Ages.

—E.H.

838. Lubin, Peter. *Kickshaws and motley*, TriQ, No. 17, Win. 1970, 197-208. Nabokov's characters and his use of language reflect his familiarity with a wide range of literature. He delights in the precise use of words and in their insertion where he finds a void in phonetics or use, particularly if he can borrow from another language, combine, or invent.

—E.H.

839. Steiner, George. *Extraterritorial*, TriQ, No. 17, Win. 1970, 119-127. The writer's familiarity with language permits him to be inventive. In turn, the language of a people reflects the writer. Modern writers, unlike their predecessors who learned and used Greek and Latin for a unifying force, tend to be at home in more than one language and able to express an individuality that leaves an impression. Nabokov draws not only on his fluency in languages but on his familiarity with Russian literature, politics, and society, his previous writing in Russian, his experience in having been tutored and in having tutored, his exile in Russia, and his successive exiles thereafter. The vice or virtue of Nabokovese is less important than its source in English and American literature. Although Nabokov is eccentric, he is the spokesman for our uprooted times, writing in its flux of languages.

—E.H.

840. Weil, Irwin. *Odyssey of a translator*, TriQ, No. 17, Win. 1970, 266-283. Russian liberals before the Revolution anticipated a limited monarchy modeled on that of Great Britain. Nabokov's early exposure to English language and culture through his father

and tutors, and extensive experience as a tutor and emigré contributed to his unusual ability to cross from one language and culture to another in his artistic writing and criticism. The best example is probably his article about the trouble he was having in translating Pushkin's *Onegin*. *Lolita* and *Invitation to a Beheading* present examples of his and his characters' ability to cross back and forth between English and a Continental language. —E.H.

841. Karlinsky, Simon. *Nabokov and Chekhov: the lesser Russian tradition*, TriQ, No. 17, Win. 1970, 7-16. When Nabokov turned to writing serious fiction, he was criticized, like Chekhov 40 years earlier, for being un-Russian, for having no sympathy for his fellow man. Both were biologists. Their objectivity and precision, also within the Russian tradition, did not preclude social or metaphysical concern. —E.H.

842. Noel, Elizabeth Lucie Léon. *Playback*, TriQ, No. 17, Win. 1970, 209-219. Of the Russian students attending Cambridge University after the Revolution, Nabokov probably became the most famous. During his student days, however, he was recognized less for his genius than for his social competence and prowess in tennis. After a sobering period in Germany, Nabokov moved to Paris. There in 1938, because of his desire that it sound neither foreign nor translated, he had Lucie Léon go over with him sentence by sentence his first novel in English. —E.H.

843. Proffer, Ellendea. *Nabokov's Russian readers*, TriQ, No. 17, Win. 1970, 253-260. Contrary to his anticipation, almost every Russian interested in literature has read Nabokov's *Lolita*. In one way and another his work has become available. *Lolita*, in private trading, is worth about \$20. Mention of Nabokov in Russian periodicals and reference books was rare before 1968, when the *Short Literary Encyclopedia* devoted space to his accomplishments. His work tends to be appreciated more by those under 40 but is read without restriction by scholars and particularly by writers. —E.H.

844. Steinberg, Saul, and others. *Tributes*, TriQ, No. 17, Win. 1970, 332-371. [Twenty-three scholars, including some well-known authors, pay tribute to Nabokov.] John Updike, to whom he is not only an American writer but our greatest, praises him for his self-sufficiency. Herbert Gold, who succeeded him at Cornell University, reminisces about Nabokov's informality in welcoming him to his new job. George P. Elliott is impressed by trips Nabokov takes into his imagination to compensate for his dissatisfaction with the society in which he finds himself. —E.H.

845. Bishop, Morris. *Nabokov at Cornell*, TriQ, No. 17, Win. 1970, 234-239. In addition to intermediate and advanced reading classes, Nabokov taught a course in Masters of European Fiction. Students found him demanding, disconcerting, and in his ability to open to them the mind of the writer, enthralling. The range and depth of his knowledge were impressive, but his interests did not include politics, economics, and sociology. The variety, quantity, and quality of his writing were remarkable. He gained not only security but also a penetrating knowledge of the American middle class that he has used to advantage. —E.H.

846. Wetzsteon, Ross. *Nabokov as teacher*, TriQ, No. 17, Win. 1970, 240-246. His eccentricities commanded the attention of Nabokov's students. His spontaneity, the result of painstaking preparation, jarred them into thinking and stirred in them a love for the novels they were reading. He was full of aphorisms. The great novels are

great fairy tales he insisted. Why don't we talk about the passion of the scientist and the precision of the novelist instead of the other way around? One should read a novel twice, the first time for plot. Imagination, memory, and the dictionary make a good reader. Nabokov gloried in questioning a professional translator's word choice.
—E.H.

847. Nabokov, Vladimir. *Anniversary Notes*, TriQ, No. 17 (Supp.), Mar. 1970, 1-15. [In this little pamphlet Nabokov points out errors in the articles in TriQ, No. 17, adds bits of information, clarifies, and expresses appreciation.]
—E.H.

Flannery O'Connor

848. Martin, Carter. *Flannery O'Connor and Fundamental Poverty*, EJ, 60:4, Apr. 1971, 458-461. In her depiction of poverty, O'Connor follows an old tradition in Southern literature. Believing that "the basic experience of everyone is the experience of human limitation," she also uses poverty to symbolize the fallen state of all men. *Wise Blood* and *The Violent Bear It Away* are about people who are poor on several levels. O'Connor sees the "mystery of existence" revealed in the lives of poor people.
—L.H.M.

Joseph Opatoshu

849. Liptzin, Sol. *Joseph Opatoshu*, CJFo, 25:4, Sum. 1967, 289-292. Opatoshu was undoubtedly the most gifted novelist and the most internationally acclaimed of "Die Yunge," the Yiddish literary movement dominant in the U.S. before World War I. He fled Russia after the 1905 Revolution, taught Hebrew school in New York City, and depicted his teaching experiences in his first novel, *Lost Persons* (1922), in which the main characters are corrupt, cynical, and intellectually dishonest. His next work, *In Polish Woods*, and its sequel, 1863, treat Polish-Jewish relationships in Europe after Napoleon and combine factual realism with the presentation of dreams and sublimated desires. *The Last Revolt* (1954) re-creates the tragic revolt of the Jewish people against Hadrian and is important in voicing faith in the survival of the Jews as a world people and of the Jewish messianic idea as a world-saving force.
—D.G.

Bernard Harden Porter

850. Higgins, Dick. *Thinking about Bern Porter*, CLQ, 9:2, June 1970, 82-84. Noticing things and calling our attention to them is Porter's art. He can be compared to Charles Ives for his extraordinary techniques which confused his contemporaries. Porter was not torn between conflicts of identity and does not allow himself to be stereotyped as a philosopher or scientist or whatever.
—J.G.P.

851. Blake, Harriet S. *The Leaves Fall in the Bay area: Regarding Bern Porter and Four Little Magazines*, CLQ, 9:2, June 1970, 85-104. The article surveys Porter's work in *The Leaves Fall*, *Circle*, *Berkeley*, and *Broadside*. Extensive bibliographical information, editorial statements, notes on contributors, location of materials, and a list of 60 broadsides of which 52 were actually published are included.]
—J.G.P.

852. Cary, Richard. *Bern Porter Chronology*, CLQ, 9:2, June 1970, 65-67. [This article covers the years 1911-1969. For more complete details of the years 1962-1967, see the following abstract.]
—J.G.P.

853. Schevill, James. *Bern Porter: Further Notes on The Roaring Market and The*

Silent Tomb, CLQ, 9:2, June 1970, 68-81. [These notes covering the years 1962-1967 include extensive excerpts from Porter's published and unpublished writings. Part V contains his indictment of **Mass Government Science**; Part VI attempts to answer the basic how, why, what for, that is science; Part VII is a discussion of **Pve Left** and scientific surrealism. Porter belongs to the "idealistic, transcendental tradition that still believes in the rational benefits to be gained from the liberation of the American imagination." —J.G.P.]

Theodore Roethke

854. Ramsey, Jarold. **Roethke in the Greenhouse**, WHR, 26:1, Win. 1972, 35-47. The Greenhouse imagery in Roethke's **The Lost Son and Other Poems** correlates plant growth with the life of the spirit, expressive of a generalized yearning for a kinship with subhuman realms. Roethke sought through a penetration into another identity, both human and sub-human, the integration and orientation of his own being. The 13-poem greenhouse sequence represents first a regression back to childhood experiences, especially those involving a feeling of kinship with plant life, and second a looking forward to mature life, the spirit-flower equation illustrating the cyclic nature of human and plant life: ascent, decline, bloom, wilt, bloom again. It is possible, too, that the cycles of blossoming and decay that govern the Greenhouse poems are analogous to Roethke's own manic-depressive experience. —H.E.S.]

George Brandon Saul

855. Kiley, Frederick S. **Sun and Snow: The Variety of George Brandon Saul's Literary Work**, Eire, 7:1, Sp. 1972, 135-141. An examination of seven books published in 1969 and 1970 indicates that Saul has made stunning achievements in poetry, novels, storytelling, Anglo-Irish scholarship, composing, and teaching. —M.T.]

Wallace Stevens

856. Peterson, Margaret. **HARMONIUM and William James**, SoR, 7:3, July 1971, 658-682. Continuity in Stevens's seemingly miscellaneous collection (Knopf, 1923), exists not only in its modernist posture, but also in its relation to James, who supplied the subjects, terms of conflict, and philosophical vantages of most of the poetry. The main themes are the loss of Christian faith and collapse of traditional values; the inadequacies of the period's opposing philosophies, idealism and empiricism; and the aesthetic consequences of the contemporary poet. The work's concentration on the beauty of the temporal world, its description and condemnation of the idealist God, and its critique of rationalism derive from James. For Stevens the influence of pragmatism, with its secularism, relativity, anti-rationalism, and distrust of universals, systems, and ultimate truth, was formative. Although he could never find contentment as a pragmatist, he found the inexhaustible subject for his poetry in James's critique of the destructive cleavages of modern society. —C.T.]

857. Baym, Nina. **The Transcendentalism of Wallace Stevens**, ESQ, No. 57, 4th Qt., Pt. 2, 1969, 66-72. Critics generally have assumed that Stevens's concept of romantic dualism "of Me and Not-me, mind and matter" is primarily Transcendental, but they have neglected other Transcendental ideas apparent in Stevens's poetry. Such matters as man's divine imagination, the abstractness and impersonality of man, a love for nature and landscape, the overwhelming presence of reality, and a preoccupation with inevitable change are seen in Stevens's poems and in the writings of Emerson and Thoreau. —L.W.D.]

858. Buhr, Marjorie. **When Half-Gods Go: Stevens' Spiritual Odyssey**, WSNL, 1:2, Apr. 1970, 9-11. Stevens's life-long dilemma of being born in an age of abstractions and unconvincing beliefs led him to his search for reality through the poetry of "the act of the mind" typified in *Harmonium* and *Ideas of Order*. In his search for ontological being he was influenced by the "process" philosophies of James, Bergson, Whitehead, and Heidegger, who confined their definitions of reality and God to what is immanent "in process." Only as he found a further sympathy did he turn to the overtly existentialist philosophers. He sought to present authentic being artistically. —J.S.M.

859. Pinkerton, Jan. **Political Realities and Poetic Release: Prose Statements by Wallace Stevens**, NEQ, 44:4, Dec. 1971, 575-601. Stevens's prose provides a basis for understanding his poetry. Appraisal indicates that for him reality is not a philosophical concept but the economic world of which he is a part and the political world from which he is alienated. He was obsessed with a "world gone wrong," yet because he lacked historical perspective and understanding, his pronouncements were inaccurate. He was incapable of reconstructing the world; instead, he believed poetry resists reality and offers a release from the ills of the world. Poetry provides a "psychic salvation" for men of taste and sensibility. —E.A.B.

860. Vendler, Helen. **Wallace Stevens: The False and True Sublime**, SoR, 7:3, July 1971, 683-698. Stevens, whose sense of the world was one of relativity and skepticism, sought in his poetry to write well, without irony, of his life and to find sublimity in it. His search for the sublime was a poetic quest, creating its own images and refusing to borrow vocabulary from institutions, movements, or historical myths. The false sublimities of moods in the mind and beauties in the flesh in *Harmonium* (Knopf, 1923) represent his quest for the true sublime, and the attendant effort toward grand style reflects his attempt to live without feeling antlike or absurd. The truest sublimity in Stevens appears later in the forms of "the heroic effort to live expressed as victory" and "the effort to be born," sublimities of effort and of process rather than achievement. Stevens refused to let effort be forgotten in achievement. Effort's product, the poem, in order to be sublime, must remind us of the process that gave it birth. —C.T.

861. Ford, W. T. **Some Notes on Stevens' Foreign Bibliography**, WSNL, 1:1, Oct. 1969, 1-2. [The 11 complete editions of Stevens's works published to date in a foreign language are described and are an index of Stevens's growing worldwide influence.] —J.S.M.

862. Halman, Talat Sait. **Wallace Stevens and Turkish Poetry**, WSNL, 2:1, Oct. 1970, 19-20. Until about 1956 Stevens's work, as with the bulk of Anglo-American poetry, was scarcely known in Turkey. Since that time he has become the most influential of all contemporary poets upon tastes and practices in Turkish poetry. His reputation surpasses that of Whitman, Eliot, E. E. Cummings, Pound and Dickinson, among Americans, and Yeats, Thomas, and Auden among British authors. However, his reputation rests primarily upon the study of the few available translations of the shorter poems. The longer poems and his literary essays have yet to be translated and discussed. —J.S.M.

863. Honig, Edwin. **Meeting Wallace Stevens**, WSNL, 1:2, Apr. 1970, 11-12. At a 1955 dinner at Harvard, Stevens was a solid Olympian in his physical appearance and an engaging but perplexing and impulsive cocktail conversationalist; his polite banter

about the creation of some of his poems might have been a defensive gesture to preserve his privacy. —J.S.M.

B. Traven (Berick Torsvan)

864. Braybrooke, Neville. **The hero without a name: B. Traven's THE DEATH SHIP**, LibR, 22:7, Aut. 1970, 371-373. The fight against Mammon or the dictatorial power which money invests in one man over another is the theme of Traven's novel. He can be compared with Jack London whose theme in the *Iron Heel* is similar. —J.G.P.

James D. Watson

865. Cadbury, William. **On Being Literary: The Strange Case of Dr. Watson**, MLQ, 31:4, Dec. 1970, 474-491. Watson's *The Double Helix* deserves attention as a literary work and not merely as a report of a scientist's success. Its tone is as important as its content. In recognizing the significance of luck and the necessity of utilizing the work of others, it explores the self, which Watson thinks must be willing to assimilate unfamiliar attitudes and receptive to apparently unrelated ideas, so that one may become what one wants to be rather than remain what one is. Also analyzing the achievement of success, Norman Podhoretz's *Making It* takes the opposite view. Podhoretz believes that the self is determined (that it is set by one of many cultures) and that success is achieved only as the self is fulfilled. —M.S.

John A. Williams

866. Walcott, Ronald. **THE MAN WHO CRIED I AM: Crying in the Dark**, SBL, 3:1, Sp. 1972, 24-32. Williams is concerned with the political uses of anger. As marriage, with its mysteries and dangers, is the personal drama of his characters, the temptation of violence is their political drama. His thesis is that revolution must be undertaken out of love and an affirmative vision rather than for its own sake or for revenge. This work is a chronicle of the hero's political education; Reddick's cancer is not physical only but the cancer of society, specifically of race in America. —D.S.B.

Yvor Winters

Cf.: Item 601.

Richard Wright

867. Merkle, Donald R. **The Furnace and the Tower: A New Look at the Symbols of NATIVE SON**, EJ, 60:6, Sept. 1971, 735-739. In the first two books of this novel, Wright seems to postulate a natural alienation between the races. Mary is destroyed in a furnace, the symbol of black people—"creatures of heat and passion"; Bigger is destroyed atop a water tower, the symbol of white people—"creatures of cold and wet." In the third section of the novel, however, Wright suggests an escape from the fire and water schism. Moving toward the concept of self-realization, Bigger finally understands that each person must come "to grips with his world on the basis of his needs and experience alone." —L.H.M.

868. Tatham, Campbell. **Vision and Value in UNCLE TOM'S CHILDREN**, SBL, 3:1, Sp. 1972, 14-23. Wright's five stories form a novel with each episode foreshadowing the other. The tendency of blacks to fight among themselves, the manipulation of blacks by white oppressors, and the commitment to mere survival are recurring themes. The symbols of fire and water reveal a complex, unresolved tension: until one frees himself he cannot free others, but liberation means breaking community ties. —D.S.B.

James Yaffe

869. Lainoff, Seymour. **James Yaffe: Jewish Novelist of Manners**, CJFo, 27:3, Sp. 1969, 166-169. A relatively obscure writer, interested primarily in a class and its mores, Yaffe depicts middle-class Jews of Manhattan's upper West Side who are at home in society and not particularly troubled with anti-Semitism or assimilation. He is realistic, closer to traditional novelists than to the innovators of the 20th century. His work consists of a collection of stories and five novels, of which *Mister Margolies* (1962) is the most satisfying. All present problems of choosing a livelihood and family and business tensions. His usual approach is to set the family against a figure who threatens the stability of the group—the misfit, the artist, the parasite. Yaffe is a sympathetic and balanced literary observer of Jewish middle-class life. —D.G.

Subjects

870. McCullogh, Joseph B. **Mark Twain and Journalistic Humor Today**, EJ, 60:5, May 1971, 591-595. Aspects of loneliness, melancholy, terror, violence, and death appear as recurrent themes in American humor from its beginnings. Hundreds of humorous sketches from the Southwest deal with violence and death. The rise of naturalism further encouraged the treatment of violence in 20th-century humor. Sharing Twain's later pessimism, contemporary American writers "mingle what humor they can find in the human situation with the terror and violence of the world." —L.H.M.

Fiction

871. Gross, Beverly. **The House of Fiction and the House on Eleventh Street**, Meanjin, 30:2, June 1971, 241-245. The movements of recent American literary history (the southern gothics, the beat novelists, the black humorists, and the writers of the Jewish experience) no longer flourish, and no substitutes have appeared. Instead, current American fiction is characterized by more or less isolated writers meeting only moderate public recognition, often for only one book, and failing to reflect society's current spirit and concerns. The novel in America is not dead, merely unimportant; the public is turning more and more to biographies, films, treatises, and polemics "for a finer apprehension of life." —W.R.

872. Mann, Jona J. **Is There an Angel in the House?** IEBY, 21:3, Fall 1971, 39-50. In the early part of this century "a transitional anti-virgin figure—the 'Good Bad Girl' " was introduced in *Maggie*, *Sister Carrie*, and *Daisy Miller*. The woman of the 1920's "becomes the violator . . . and neither Fitzgerald, Faulkner, nor Hemingway can quite handle her." The heroines from the 1920's through the 1960's were either sexual victims or predators (in either a social and/or sexual sense). These years saw rich bitches, "mini-predators," and "lonely intellectuals." *Candy* and *Myra Breckinridge* are "classic opposites, a pure sexual victim, and a kinky '60's version of a swinging predator." Since the 1940's, "devouring Jewish mothers" have produced "guilt and anxious sons." —E.F.H.

Cf.: Item 746.

Poetry

873. Gilbert, Isabelle S. **Cultural Barriers to Modern Poetry Reading**, CJFo, 26:1, Fall 1967, 43-46. Ours is a frustrated age of anxiety in which science and technology have denied our individuality. Philosophy has also contributed to the alienation of the reading public from modern poetry through an overwhelming emphasis on the factual

and utilitarian. The arts in America are too tenuous and spiritual to be anything more than adornments to our civilization. Compared to television, movies, and magazines, modern poetry requires too strenuous an intellectual discipline for the average reader.
—D.G.

874. Gilbert, Isabelle S. **Modern Poetry Technique and the Machine**, CJFo, 27:2, Win. 1968, 119-122. The development of machine technology is reflected in modern American poetry through an inordinate striving for innovation, a feeling of dynamism and change manifested in the use of new expressions, dialects, neologisms, and colloquialisms. Poets condense their thoughts and strip excess verbiage from their works, which often results in obscurity. Modern poets strive for technical excellence and are often unemotional as they seek to stimulate the mind. Like modern music, painting, and dance, much of our recent poetry is atonal, ironic, and contains deliberate artifice. These are characteristic reactions to science and technological advances, for through a poetry at once obscure and esoteric, the poet emphasizes his dissociation from the community and persuades himself of his own superiority.
—D.G.

875. Thomas, Peter. "When All Minds Touched," IllQ, 34:4, Apr. 1972, 49-53. The high quality of the poems submitted to the Poet's Corner in the **Sault Sainte Marie Evening News** by students of all ages indicates that young people have a greater feeling for poetry than we realize. Often expressing the theme of loneliness and concern for the environment, these lyrical poems, predominantly by female writers, contain effective imagery, but make no use of regular meter or traditional rhyming patterns. The writing and reading of poetry are too often discouraged by the blindness and callousness of parents and teachers. [Six of the poems are included.]
—C.M.R.

General

Cf.: Item 737.

WORLD LITERATURE IN ENGLISH AND RELATED LANGUAGES

AUSTRALIA

Christopher Brennan

876. Muner, Mario. **Christopher Brennan: His Personality and the Unity of his Poetry**, Meanjin, 30:1, Mar. 1971, 63-69. A principal theme of Brennan's poetry is Eden, portrayed in three forms: the biblical Eden, the one symbolized by Lilith, and the Gnostic one. There is something Hegelian in the pleasure Brennan experiences when he finds a blessing in Eden's opposite, comes upon one Eden within another, or discovers a future blessing in one that is ceasing to exist. The most definitive of the three Edens is the Gnostic, for the first and second Edens are always presented as something already superseded or unlikely to be found again while the Gnostic Eden is actively present in all Brennan's poetic work.
—W.R.

Bertram Higgins

877. Chisholm, A. R. **Notes on Bertram Higgins's UNDER THE SIGN OF THE FISHER**, Meanjin, 30:1, Mar. 1971, 90-93. An explanation of Higgins's private imagery can contribute to a reading of the two poems which constitute this work. The main theme of **The Confrontation** (1931) is conscience, "the conscience of a slayer, but also a kind of super-conscience, an admonishing guardian angel trying to redeem a soul entrusted to its care." **The Chance Encounter** (1966) brings the story up to date; even

amid the materialism of the present, the angel still speaks to the sinner, promising him redemption if he will repent. [The two poems are reprinted.] —W.R.

James McAuley

878. Wallace-Crabbe, Chris. "Beware of the Past": James McAuley's Early Poetry, *Meanjin*, 30:3, Sept. 1971, 323-330. McAuley's first two books of poetry, *Under Aldelbaran* (1946) and *A Vision of Ceremony* (1956), reveal a conflict between a sensitive, romantic lyric talent bent toward symbolic evocation of moods and a view of poetry stressing classic simplicity; clear language, basic truth available to all men, traditional symbols, and intelligence. McAuley's desire has been to write in the latter mode but these poems are frequently lifeless and frigid. —W.R.

Patrick White

879. Beston, John B. *Alienation and Humanization, Damnation and Salvation in VOSS*, *Meanjin*, 30:2, June 1971, 208-216. To White, damnation is the preservation of an individual's isolation from mankind while salvation is the abandonment of one's notion of special separateness; no moral judgments are implied. Initially both Voss and Laura are, for reasons which are never given, cut off from the rest of the human race. In the course of the novel, Voss is seen steadily moving along the path toward reintegration (although death keeps him from realizing this goal) while Laura becomes ever more alienated. Although external events and even chance help determine Voss's salvation and Laura's damnation, greater stress is placed upon the contrast between Voss's constant striving to learn human reactions and Laura's denial of human emotions. —W.R.

Judith Wright

880. Brissenden, R. F. *FIVE SENSES*, *AusQ*, 36:1, Mar. 1964, 85-91. Wright's latest volume of poems resembles the mode and texture of 17th-century metaphysical verse. In her poems, she claims that knowledge is creative and productive, forming order from chaos. Her rage for order resembles Wallace Stevens's themes. —L.M.L.

Fiction

881. Cantrell, Leon. *Fiction Chronicle*, *Meanjin*, 30:1, Mar. 1971, 125-139 (rev.-art.). [Recent novels by seven Australian writers (Patrick White, Thomas Keneally, Martin Boyd, Barry Oakley, William Marshall, George Johnston, and Tony Morphet) are analyzed and related to earlier works by each author. The analysis discloses that Australian writing has at last reached the point of being creatively self-conscious.] —W.R.

882. Day, Martin S. *Australian Fiction Scrutinizes National Life*, *ForumH*, 9:3, Fall-Win. 1972, 2-7. Australian literature is gaining international recognition through contemporary fiction, which appeals particularly to American readers because it emphasizes subject matter rather than style, is fresh and spontaneous, and concentrates on national experience. Thomas Keneally's *Bring Larks and Heroes* (1967), Patrick White's *Voss* (1957), Henry Handel Richardson's *The Fortunes of Richard Mahoney* (trilogy, 1917-1929), and George Johnston's *My Brother Jack* (1964) cover the period of Australia's development. The first deals with the pioneer settlements of Sydney and Port Jackson, in 1788, the second with the exploration of the interior during the first half of the 19th century, the third with the growth and maturation of the nation in the

latter half of the 19th century, and the fourth with the period between the two world wars. Australian literature has promise of a bright future. —E.L.S.

883. Wilding, Michael. *Short Story Chronicle*, Meanjin, 30:2, June 1971, 255-267 (rev.-art.). [The author compares and contrasts eight recent (1968-1970) short-story collections, stressing the relationship of the collections and individual stories to the rural-city split in Australian fiction and occasionally relating stories to the author's previous work. The collections reviewed are: *Coast to Coast*, 1967-8, ed. A. A. Phillips; *Coast to Coast*, 1969-70, ed. Thea Astley; *Transition*, ed. Nancy Keesing; Dal Stevens, *Selected Stories 1936-68* (all published by Angus & Robertson); Christina Stead, *The Puzzleheaded Girl* (Secker & Warburg); Frank Moorhouse, *Futility and Other Animals* (Gareth Powell); Manning Clark, *Disquiet and Other Stories* (Angus & Robertson); and Hal Porter, *Mr. Butterfly and Other Tales of New Japan* (Angus & Robertson).] —W.R.

Poetry

884. Goodwin, Kenneth. *Poetry Chronicle 1969-70*, Meanjin, 30:3, Sept. 1971, 361-379. The number of volumes of poetry published in Australia in 1970 was double that of the immediately preceding years. Unfortunately, many of the new poems, published though the Commonwealth Literary Fund, are inferior to those of two and three years ago. Too many new poets bypass the exacting apprenticeship demanded by Eliot and Pound and remain content with relating their feelings toward the objects they describe rather than any feelings arising from intelligent contemplation of these objects. Their accepted masters are William Carlos Williams and Charles Olson, who seem to share their belief in the inherent poetic quality of things. —W.R.

General

885. Colmer, John. *Book Reviewing in Australian Newspapers*, Meanjin, 30:3, Sept. 1971, 344-352. Readers interested in fiction and poetry are not well served by Australian newspapers. Few long reviews of new novels appear; those that do tend to be of new Australian novels only and to be less sympathetic to experiment than overseas reviews. In biography and criticism, too much attention is given to popular overseas successes. Only meager space is provided for poetry reviews, and such reviews concentrate on older, established Australian poets, ignoring British, American, and young Australian poets. One bright spot is the literary journals where the critical and cultural debate is carried on at a higher level. Such journals lead a precarious existence and a more generous plan for subsidizing them must be found. W.R.

886. Moore, T. Inglis. *The Cry of the Crow: Sombreness in Australian Literature*, Meanjin, 30:1, Mar. 1971, 5-26. A strong note of somberness, frequently symbolized by the harsh, penetrating cry of the crow, has been a distinctive characteristic of Australian literature from its beginnings. This somberness has taken five forms: awareness of the suffering and misery of mankind, personal melancholy, the loneliness of isolation, fatalism, and nihilism. The primary causes of this melancholy are the personal inborn melancholy of individual writers and the social and physical environment. Nonetheless, somberness has almost always been coupled with an answering affirmation of the essential goodness of man, as shown in the representative Australian traditions of progress and utopianism, mateship, democratic equality, and social justice. —W.R.

CANADA

Frederick Phillip Grove

887. Spettigue, Douglas O. "Frederick Phillip Grove," QQ, 78:4, Win. 1971, 614-615. "Grove" was not the real name of the man who wrote *In Search of Myself*, an autobiography which is only partly accurate. "Grove" was of German origin; he emigrated to the U.S. in 1909 and moved to Canada in 1912. —K.P.S.J.

888. Spettigue, Douglas O. *The Grove Enigma Resolved*, QQ, 79:1, Sp. 1972, 1-2. Grove's real name was Felix Paul Greve; he was born on Feb. 14, 1879, at Radomno on the Polish-Prussian border. [See preceding abstract.] —K.P.S.J.

Dorothy Livesay

889. Stevens, Peter. *Out of the Silence and Across the Distance: The Poetry of Dorothy Livesay*, QQ, 78:4, Win. 1971, 579-591. Livesay's work possesses the "essential unity," of her interest in language. "For a poet who has shown such a keen interest in the spoken word, it is perhaps paradoxical that there is so much insistence on silence in all [her] work. But it is what she makes of the silence and loneliness that counts in her poetry." —K.P.S.J.

INDIA

R. K. Narayan

890. Nazareth, Peter. *R. K. Narayan: Novelist*, ESA, 8:2, Sept. 1965, 121-134. Though the best known of contemporary Indian novelists writing in English, Narayan has received little critical attention. The great strength of his stories is their keen description of particular people and events within a society—a small town (Malgudi) in the Indian province of Mysore—very foreign to Western readers. Narayan has found a number of interesting solutions to the recurrent problems of the writer of a formerly colonized nation who writes in the colonizer's language. —W.M.S.

IRELAND

Samuel Beckett

891. Mayoux, Jean-Jacques. *Samuel Beckett and the Mass Media*, E&S, 24, 1971, 83-100. From his "awareness of solitude . . . and need for communication" Beckett developed his interest in the mass media. His dramas for radio show his technical interest in the problem of presenting ideas and themes through the ear alone. His early novels and stage play *Krapp's Last Tape* as well as his later television dramas continue to exploit the media. In mass media he found elements of concrete language that enabled him to communicate his vision of a fantastic world in which the fragmented and almost decomposed personality can be presented both visually and audibly. —S.A.W.

Brendan Behan

892. Kleinstück, Johannes. *Brendan Behan's THE HOSTAGE*, E&S, 24, 1971, 69-82 (trans. R. Hausen). Behan's play can be understood only against the background of Irish history and politics, even though it treats the history cavalierly and fails to take the politics seriously. Behan has been compared with Brecht but actually differs greatly from him, since he has no desire to influence the audience to action and does not attempt to change the world through the theater. Formally, *The Hostage* is both experimental and Shakespearean, combining comedy and tragedy, employing asides, and weakening the distinction between actors and audience. —S.A.W.

Samuel Ferguson

893. Fackler, Herbert. **Sir Samuel Ferguson: THE DEATH OF THE CHILDREN OF USNACH (1834) and DEIRDRE (1880)**, *Eire*, 7:1, Sp. 1972, 84-95. Although Ferguson's interest in the Deirdre myth was life-long, a comparative examination of these works indicates that between 1834 and 1880, he grew sophisticated in the structure of a story, knowledgeable about Gaelic language traditions, and somewhat given to sentimental pathos. —M.T.

James Joyce

894. Beechhold, Henry F. **Joyce's Otherworld**, *Eire*, 7:1, Sp. 1972, 103-115. The fantasies, myths, and mysteries of the Irish Otherworld are of central importance in **Finnegans Wake**. Although he is mortal, HCE's nightmare is "at once a vision of, voyage to, and adventure in the Otherworld," which is usually imagined as a land of eternal joy inhabited by immortals but penetrable occasionally by mortal man. —M.T.

895. San Juan, Epifanio, Jr. **Form and Meaning in Joyce's IVY DAY IN THE COMMITTEE ROOM**, *Archiv*, 207:3, Sept. 1970, 185-191. Although the episodes in the story seem to be loosely connected, they are tightly controlled by a concentration on central motives. The story is based on a "complex juxtaposition of negation and affirmation," presented objectively and with resounding irony. —K.P.S.J.

896. Karpowitz, Stephen. **A Psychology of the Joycean Artist and Aesthetic**, *UWR*, 7:1, Fall 1971, 56-61. Joyce tends to group his discussions of aesthetics into three parts: (1) the psychology of the viewer and the artist—the ideal relationship between the viewer and the work is sympathetic, not empathetic, while the artist contends with the unrest between circumstance and "make believe"; (2) the nature and apprehension of form—the mind is arrested by art's wholeness, fascinated by its harmony, and illuminated by the silent stasis of aesthetic pleasure; and (3) the evolutionary character of basic literary forms—the artist's involvement evolves from a personal lyrical statement through the epical form to the pure and objectified dramatic, which is also the most communal. —R.C.P.

Sean O'Casey

897. O'Riordan, John. **Sean O'Casey: Colourful Quixote of the Drama**, *LibR*, 22:5, Sp. 1970, 235-242 (rev.-art., Brooks Atkinson, **The Sean O'Casey Reader: Plays, Autobiographies, Opinions**, St. Martins, 1968). Terence de Vere White (*Irish Times*, May 10, 1969) praises O'Casey's first cycle of plays but condemns his subsequent work, asserting that "Yeats and Lady Gregory were right about **The Silver Tassie**." Shaw liked the play and criticized Yeats for rejecting it. Walter Kerr (*New York Times*, Feb. 2, 1969) stated that out of the quarrel over **The Silver Tassie** the Abbey Theatre lost its greatest playwright, but O'Casey also lost his way as a dramatist. Actually, the later dramas are in a different mood, and in his use of poetry, realism, and symbolism, O'Casey is in full accord with Fletcher, Jonson, and Shakespeare. The "come back to Erin" attitude is nonsense. —J.G.P.

898. Snowden, J. A. **Sean O'Casey and Naturalism**, *E&S*, 24, 1971, 56-68. If O'Casey is a Naturalist, his Naturalism is not Ibsenite but must be seen as "modified by earlier Irish writers." Essentially his drama deals with the "imaginative transformation of reality" and takes its inspiration from the dramatist's life and reading. His early plays present the contrast between real life and the ideal, and his characters are often carica-

tures, types, who do not develop or change. O'Casey and Ibsen exhibit a common use of symbolism, stock characters, and situations; both attempt to communicate honestly their own vision of life; but Ibsen is objective where O'Casey is poetic and idealistic in his attempts to create a better world. —S.A.W.

John Millington Synge

899. McMahon, Sean. *The Road to Glenmalur, Eire*, 7:1, Sp. 1972, 142-151. The setting of *The Shadow of the Glen* is drawn from a walk Synge often took through Glenmalur to a friend's cottage, the plot from the storytellers of Inishmaan, the characterizations from persons he had known and seen about Wicklow County, and the language and dialogue from his careful listening to the spoken words of rural Ireland. The student of Synge may identify the components of the play and still appreciate the playwright's imagination and artistry. —M.T.

William Butler Yeats

900. O'Brien, James H. *Yeats's Search for Unity of Being*, *Personalist*, 48:3, July 1967, 361-371. Yeats believed that man's highest knowledge proceeds from a fusion of body, mind, and spirit. Personality, therefore, is reality itself, which the artist may present through a secondary personality created for his art. A review of his poetry suggests that after 1900 Yeats shifted his emphasis from cosmic poetry (his occult phase) to one of personal utterance, one in which the secondary personality struggles for intensity and coherence. The result is that in his pursuit of unity of being, Yeats brings his subjective powers to their fullness. —J.D.

901. Rose, Shirley. *Dorothy Richardson Recalls Yeats*, *Eire*, 7:1, Sp. 1972, 96-102. Richardson's appreciative essay, *Yeats in Bloomsbury (Life and Letters To-day*, 21:20, Apr. 1939, 60-66) is a valuable portrait not only of Yeats but also of the conditions and spirit of life in Bloomsbury, a milieu not possible during or after the holocaust of World War II. —M.T.

Carol of the Lord's Nativity

902. Kenny, Ellen (ed.). *A Christmas Carol*, *Eire*, 7:1, Sp. 1972, 116-120. [This article contains prefatory remarks, a facsimile of the Ms, and a translation of the 14th-century verse *Carol of the Lord's Nativity*.] —M.T.

Language

903. O'Gadhra, Nollaig. *Language: Fourth Quarter, 1971*, *Eire*, 7:1, Sp. 1972, 132-134. [This is a report on efforts to revive and preserve the native Irish tongue.] —M.T.

Drama

904. Power, Victor. *The Kelly Theatre Riot*, *Eire*, 7:1, Sp. 1972, 46-83. In the first of his 23 years as manager of the Smock Alley Theater, Sheridan introduced discipline and order, raised the pay of his personnel, established the social status of actors as "Gentlemen," and cleared the stage of intruders from the general public. An examination of legal documents, correspondence, autobiographies, and modern scholarship indicates that the latter achievement, clearing the stage, was a result of the Kelly Theater riot and subsequent court decisions, a "fortunate accident" in Dublin, long before the same matter was settled in London. —M.T.

905. Rushe, Desmond. **Theatre Boom Year?** *Eire*, 7:1, Sp. 1972, 128-132. Irish dramatic literature, theater, and folk culture in theatrical form flourished during 1972 with the establishment of the Irish Theatre Company which will tour to provide provincial taxpayers with drama comparable to that in Dublin. The establishment and funding of two plans to invite playwrights-in-residence to Ireland have also been propitious. The time may now be right for the application of some well-conceived pressure for the creation of an Irish National Folk Culture Theater. —M.T.

Poetry

906. **New Writers' Press**, *Eire*, 7:1, Sp. 1972, 156-157. [This is a note regarding the establishment of the New Writers' Press and its efforts to ensure that Irish poetry reaches its audience.] —M.T.

General

907. Conway, Thomas G. **Women's Work in Ireland**, *Eire*, 7:1, Sp. 1972, 10-27. Women have contributed significantly to Irish culture and nationalism. Of special importance are the following: Maria Edgeworth portrayed the social and economic situations of the peasantry and the upper class; Lady Morgan (nee Sydney Owenson) pled for Irish nationhood; Mary Kelly, Ellen Downing, and Speranza (Lady Wilde) wrote poetry that was nationalistic propaganda; Margaret Anna Cusack (Sister Mary Francis) in her autobiographies and creative works criticized the British government, treated Irish history patriotically, and sought help from distant readers in her polemic on famine and poverty; Lady Gregory enriched Irish culture through her work with folklore and theater; and Maud Gonne's autobiography, theatrical activities, and rhetorical defenses of Irish causes were far-reaching. —M.T.

NORWAY

Henrik Ibsen

908. LaGallienne, Eva. **Ibsen: The Shy Giant**, *SatR*, 54:33, Aug. 14, 1971, 23-26, 35-36 (rev.-art., Michael Meyer, **Ibsen: A Biography**, Doubleday, 1971; Hans Heilberg, **Ibsen: A Portrait of the Artist**, U. of Miami, 1971, trans. Joan Tate). Current Broadway productions of **Hedda Gabler** and **A Doll's House** and two new biographies place Ibsen once more at the forefront of literary fashion. Meyer's detail, anecdotal information, and original comments on Ibsen's work are nothing less than superlative; it will without doubt be considered the definitive work. Heilberg's basic, economical portrait paints the man beyond the minutia of detail, and seems to present a clearer sense of Ibsen as a dramatist of the human spirit. —M.D.R.

Cf.: Item 898.

WEST INDIES

Language

909. Allsop, Richard. **Some Problems in the Lexicography of Caribbean English**, *CaribQ*, 17:2, June 1971, 10-23. Caribbean English is "that coordinate branch of English developed and used in the Caribbean," including Guyana, British Honduras, Bermuda, and the Bahamas. Caribbean English is not attested in the well-known and established dictionaries of the English language, nor is its oral provenance given emphasis in the **Dictionary of Jamaican English**. Caribbean lexicographers must consider the primary nature of speech in which the same lexical items vary seman-

tically and phonologically from one geographical area of the Caribbean to another. Further, sentences which appear intelligible in their written form according to a single semantic interpretation must be analyzed for the very different interpretations possible depending on the dialect area of the speakers. Last, the lexicographer must discover and record the prevalence of phonemic pitch to distinguish lexical items. —D.L.L.

910. Gray, Cecil. Jamaican English—A Report of a Pilot Experiment in Remedial English Teaching through Role-Playing and Dialogues, CaribQ, 17:2, June 1971, 25-35. Jamaican Standard English is the mother tongue of a minority of the Jamaican population. The majority of the speech community speaks Jamaican Creole but aspires to competence in Jamaican Standard English. [Using a test group and a control group, it was demonstrated that drama-drill techniques based on oral pattern practices, and rooted in scenes from everyday life proved far more successful than standard practices of teaching English through grammatical analysis. More thorough experimentation throughout the Junior Secondary System is needed to validate the success of this pilot project in the use of second-language teaching methods for teaching English to Jamaican Creole speakers.] —D.L.L.

911. Laurence, Kemlin. Trinidad English—The Origin of "Mamaguy" and "Picong," CaribQ, 17:2, June 1971, 36-38. **Mamaguy** and **picong**, words widely used in Trinidad English, are derived from Spanish. **Mamaguy** appears to be derived from the Spanish **mamar gallo**, a Venezuelan term used to refer to the action of the losing cock in a cockfight, in which the weaker cock seems to "suck" at rather than peck at his antagonist. **Mamaguy** means "to tease, especially by flattery." **Picong** is derived from **plcón**, given in the **Dictionary of the Royal Spanish Academy** as a "mocking style of teasing designed to incite one to action." In Trinidad, **picong** means teasing in which the participants engage in satirical repartee. —D.L.L.

912. Warner, Maureen. Trinidad Yoruba—Notes on Survivals, CaribQ, 17:2, June 1971, 40-49. Not only secular feasts and cult ceremonies of African derivation remain in Trinidad, but also remnants of African languages, including Yoruba, Congo, Chimbundu, Hausa, and Fon. Of particular interest is the Yoruba speech still used by some informants in Trinidad even though the speakers live in linguistic isolation from other Yoruba speakers. Yoruba is prominent in song, a fact of importance in Yoruba survivals in Trinidad. Yoruba influence on Trinidad Creole English can be observed in the speech of some informants as literal translations from Yoruba in the form of reduplicated patterns and "relexified" vocabulary. The "Creole Substratum" of West African languages has not only undergone change under the influence of "European Model Languages," but these languages themselves have been heavily influenced, also, by the Creole Substratum. —D.L.L.

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ABSTRACTS OF ENGLISH STUDIES

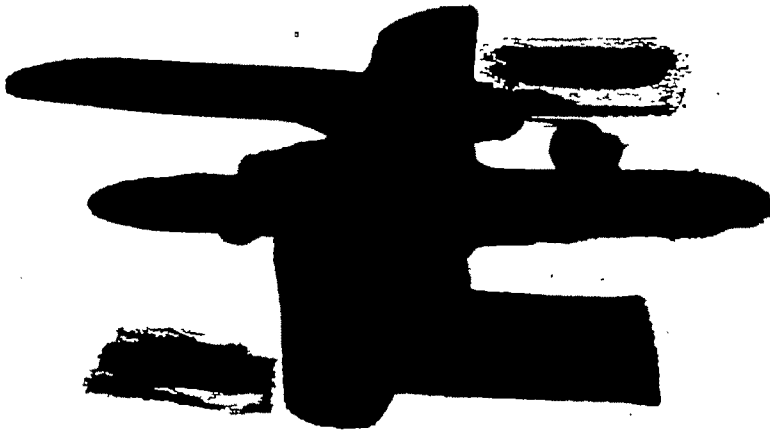


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Categories, sub-categories, and item numbers; titles of articles, monographs, and all works; and words, parts of words, and phrases discussed linguistically appear in boldface type. No italics are used. A title within a title is indicated by full capitals and boldface type. In order to keep the material distinguished by special-face type to a minimum, other items, such as foreign words and phrases, are not in special face. Quotation marks are used only to indicate quotations or to set off words and phrases used in a particular way peculiar to an author. Reference to the source of the article or monograph immediately follows the title, the journal or monograph title being abbreviated. A key to the abbreviations in this issue immediately precedes the abstracts. All monograph abbreviations are prefixed by the designation **Mon/**.

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Abstracts are arranged in four major sections: General, English, American, and World Literature in English and Related Languages. The following list of categories contains special sub-categories which are indicated (in parentheses) in the order in which they appear in the journal. Regular sub-categories used with the other categories are: Author's Name, Titles of Anonymous Works, Characters, Plot Patterns, Subjects, Drama, Fiction, Poetry, Prose, and General. The category Particularism and Regionalism will have such sub-categories as Jewish literature, Black literature (Particularism), or Southern literature (Regionalism). The category will be used for articles that cover more than one period.

GENERAL

- General I. General Studies (Aesthetics, Comparative Literature, Education, Literary Theory, Literature and Society, Literature and the Other Arts, Prosody, Research Methods and Resources, Rhetoric, Schools and Creeds, Theory of Criticism, Translation)
- General II. Bibliography (Cumulative, Descriptive, Methodology)
- General III. Language (History, Linguistics, Theoretical Studies)
- General IV. Themes and Types (Characters, Plot Patterns, Subjects, Drama, Fiction, Poetry, Prose, Humor and Satire, Folklore, Travel Literature)

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- English I. Particularism and Regionalism
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- English X. Modern

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- American I. Particularism and Regionalism
- American II. Bibliography (Cumulative, Descriptive, Methodology)
- American III. Language (History, Linguistics, Theoretical Studies)
- American IV. Themes and Types (Characters, Plot Patterns, Subjects, Myths, Drama, Fiction, Poetry, Prose, Folklore, Humor and Satire, Travel Literature)
- American V. Seventeenth and Eighteenth Centuries
- American VI. Nineteenth Century, 1800-1870
- American VII. Nineteenth Century, 1870-1900
- American VIII. Twentieth Century

WORLD LITERATURE IN ENGLISH AND RELATED LANGUAGES

The categories for this section are any continent or country in which there is a literature written in English or a literature that has had marked influence on English literature and language. Celtic languages and literature are also included in this section.

Note: Irish literature will include all works of writers in Ireland, the bulk of whose material was produced after 1900, with the exception of works by writers whose interests are not closely identified with Irish culture. This category will, of course, include all writers in Ireland whose mature work was written after 1921.

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Periodicals

Agenda	Agenda, 9:1, Win. 1971; 2/3, Sp./Sum. 1971.
AL	American Literature, 43:2, May 1971; 3, Nov. 1971.
ALS	Australian Literary Studies, 5:1, May 1971.
ANeptune	American Neptune, 32:2, Apr. 1972.
Anglia	Anglia: Zeitschrift für Englische Philologie, 89:3, 1971; 4, 1971.
AUR	Aberdeen University Review, 44:3, Sp. 1972.
BBN	British Book News, May 1969.
BJRL	Bulletin of the John Rylands Library, 54:2, Sp. 1972.
BISch	Black Scholar, 2:10, June 1971; 3:1, Sept. 1971.
BrownN	Browning Newsletter, No. 8, Sp. 1972.
Busara	Busara, 2:3, 1969.
CCC	College Composition and Communication, 22:3, Oct. 1971.
CEA	CEA Critic, 34:4, May 1972.
CentR	Centennial Review, 15:1, 1971; 2, 1971; 3, 1971; 4, 1971.
ChSRev	Christian Scholar's Review, 1:3, Sp. 1971.
ColQ	Colorado Quarterly, 20:4, Sp. 1972.
Criticism	Criticism, 12:1, Win. 1970; 2, Sp. 1970.
DenverQ	Denver Quarterly, 6:3, Aut. 1971.
DHLR	D. H. Lawrence Review, 3:2, Sum. 1970; 3, Fall 1970; 4:1, Sp. 1971; 3, Fall 1971.
Dialogist	Dialogist, 1:1, Sp. 1969; 2, Sum. 1969; 3, Fall 1969.
Dickensian	Dickensian, 68:367, May 1972.
DramR	Drama Review, 15:3, Sp. 1971; 3a, Sum. 1971; 4, Fall 1971.
DSNL	Dickens Studies Newsletter, 3:2, June 1972.
DuqR	Duquesne Review, 16:1, Sp. 1971.
Edda	Edda, No. 4, 1971.
Extrap	Extrapolation: A Science-Fiction Newsletter, 9:2, May 1968.
IJES	Indian Journal of English Studies, 7, 1966; 9, 1968; 10, 1969; 11, 1970.
IndS	Independent Shavian, 11:1, Fall 1972.
JNALA	Journal of the New African Literature and the Arts, 9&10, Sp.-Win. 1971.
Lang&S	Language and Style, 4:2, Sp. 1971.
MD	Modern Drama, 14:4, Feb. 1972.
Meanjin	Meanjin Quarterly, 30:1, Mar. 1971.
MeditR	Mediterranean Review, 1:2, Win. 1971; 3, Sp. 1971.
NDQ	North Dakota Quarterly, 39:1, Win. 1971.
NLB	Newberry Library Bulletin, 6:8, July 1971.
P&C	Poet and Critic, 7:1, 1972.
PLPLS	Proceedings of the Leeds Philosophical and Literary Society, 14:3, Oct. 1970; 4, Jan. 1971; 5, 1971; 6, June 1971.

PMLA	PMLA, 87:3, May 1972.
PQ	Philological Quarterly, 48:3, July 1969; 4, Oct. 1969.
PURB	Panjab University Research Bulletin, 2:2, Aug. 1971.
RIAL	Research in African Literatures, 2:2, Fall 1971.
RMeta	Review of Metaphysics, 20:4, June 1967.
SatR	Saturday Review, 52:33, Aug. 16, 1969; 37, Sept. 13, 1969; 45, Nov. 8, 1969; 46, Nov. 15, 1969; 47, Nov. 22, 1969; 53:6, Feb. 7, 1970; 10, Mar. 7, 1970; 12, Mar. 21, 1970; 13, Mar. 28, 1970; 15, Apr. 18, 1970; 18, May 2, 1970; 24, June 13, 1970; 26, June 27, 1970; 29, July 18, 1970; 31, Aug. 1, 1970; 33, Aug. 15, 1970; 34, Aug. 22, 1970; 39, Sept. 26, 1970; 40, Oct. 3, 1970; 41, Oct. 10, 1970; 43, Oct. 24, 1970; 44, Oct. 31, 1970; 54:3, Jan. 16, 1971; 5, Jan. 30, 1971; 6, Feb. 6, 1971; 7, Feb. 13, 1971.
Smith	Smith, No. 10, Nov. 1968; 11, May 1970.
Speculum	Speculum: A Journal of Mediaeval Studies, 43:1, Jan. 1968; 2, Apr. 1968; 3, July 1968; 4, Oct. 1968; 44:1, Jan. 1969; 2, Apr. 1969; 3, July 1969; 4, Oct. 1969; 45:1, Jan. 1970; 2, Apr. 1970; 3, July 1970.
SR	Sewanee Review, 80:2, Sp. 1972.
SteinbQ	Steinbeck Quarterly, 5:2, Sp. 1972.
TSB	Thoreau Society Bulletin, 119, Sp. 1972.
UDR	University of Dayton Review, 8:2, Fall 1971.
UMSE	University of Mississippi Studies in English, 10, 1969.
VP	Victorian Poetry, 10:1, Sp. 1972.
VS	Victorian Studies, 15:3, Mar. 1972.

Monographs

Mon/CWNCL	Canadian Writers, New Canadian Library (McClelland & Stewart, Toronto), No. 7, 1970; 9, 1971.
Mon/IWSBu	Irish Writers Series (Bucknell U., Lewisburg, Pa.), 1971 [Paul Vincent Carroll] and [Seumas O'Kelly].

GENERAL

I. GENERAL

Aesthetics

913. Chatfield, Hale. *Art As A Way of Life*, *MeditR*, 1:3, Sp. 1971, 9-14. Art is commonly viewed as an "adornment of life," or a way of "looking at life." For those who can respond to it, art is rather "a way to life." Viewing art as adornment can lead perversely to superficiality, because art actually includes both viewing and adornment to become a way of being part of life. It leads us to the deeper levels of our minds and addresses men as they tend toward unity, therefore opening up what is most human in life. Art speaks to us as "cells in a fabric called humanity." —J.T.H.

914. Karnani, Chetan. *I. A. Richards' Aesthetics: Illusion and Reality*, *IJES*, 10, 1969, 47-56. Richards, in direct line with the Romantics, defines the key concepts of aesthetics in terms of psychological states of mind. His theories are full of contradictions and loopholes. His theory of value, simplifying complex issues pertaining to the arts in terms of impulses and attitudes, is without social content. The theory of formal and material transfer can hardly be called true. Despite fascinating and startling doctrines presented through pseudo-scientific explanations, Richards's aesthetics remains an impressive illusion with slight basis. —S.D.

Education

915. Bens, John H. "Taboo or Not Taboo," *CCC* 22:3, Oct. 1971, 215-220. "The English teacher's trade is communication; and language is the tool." The teacher cannot deny the tools without giving up the trade. In the history of human behavior are many bothersome taboos—especially concerning the use of certain words. For English teachers, the task seems to be to aid youth in examining their current use of taboo words. They may show a liberated attitude or may be used to wound and infuriate the establishment. To demonstrate the arbitrariness of taboos, teachers may use literature such as Aubrey Menen's *Dead Man in The Silver Market* or Ray Bradbury's *Sun and Shadow*. Both of these pieces describe acts immoral to some but conventional to others. By these analyses, the "awful" words can be approached for the true awesome fear they inspire, rather than for their unpleasantness. —R.V.E.

916. Cargill, Oscar. *Techniques for Survival IV. The Study of Character*, *CEA*, 34:4, May 1972, 3-7. A strictly aesthetic approach to literature is unsatisfactory, for "something of the man always rubs off on what he has written." As students today seem to be quite interested in the moral aspects of events, they might be more attracted to the study of literature if an author's mind and character—his ideas of right and wrong—were emphasized. [For Parts I-III, see *CEA*, 34:1, Nov. 1971, 3-7 (*AES*, 15:8, Apr. 1972, 2229); 2, Jan. 1972, 2-6; 3, Mar. 1972, 3-7 (*AES*, 16:1, Sept. 1972, 3, 4).] —B.J.M.

917. Kampf, Louis. "It's Alright, Ma (I'm Only Bleeding)": *Literature and Language in the Academy*, *PMLA*, 87:3, May 1972, 377-383. Many in the teaching profession feel demoralized. The humanities, we assumed, would make the world a better place, yet the assumption that the life of the intellect will improve humanity is self-serving ideology. We teach our subjects in institutions that are part of an arrangement for the profitable use of knowledge. Thus there is a contradiction between our humanist ideology and what we actually do. We do not control our conditions of work, and therefore our labor is alienated; we are an intellectual proletariat. We should struggle against these conditions, but the attempt can be effective only within the context of the larger struggle to change the role culture plays in a capitalist society. —P.G.D.

Literary Theory

918. Brooks, Cleanth. **DIONYSUS AND THE CITY**, SR, 80:2, Sp. 1972, 361-376 (rev.-art., Monroe K. Spears, Oxford U., 1970). Spears "brilliantly succeeds in providing a long-needed definition of what we have come to call 'modernism.'" Both Modernism and Romanticism are responses to a cultural crisis which occurred centuries ago. T. S. Eliot nominates the 17th century as the age in which the "dissociation of sensibility" occurred. Spears believes Eliot's analysis to have been substantially correct, noting four "discontinuities" as "hallmarks of modernism": metaphysical, aesthetic, rhetorical, and temporal. —L.K.U.

919. Kantra, Robert A. **The Legitimate but Unchristened Genre of Tragicatire**, CentR, 15:1, 1971, 84-98. Tragicatire is produced when tragedy and satire coincide: Like tragedy and comedy, it is identifiable with religious themes rather than rhetorical forms and styles, and it is a mode or attitude rather than a genre. It is purgative in its effects. —R.H.W.

Literature and Society

920. Gold, Herbert. **The End of Pornography**, SatR, 53:44, Oct. 31, 1970, 25-27, 64 (rev.-art., *The New Olympia Reader*, ed. Maurice Girodias, Olympia Press/Sherbourne, 1970; and Terry Southern, *The Blue Movie*, World, 1970). In recent years pornography has become increasingly accepted as part of American commerce. The furtive under-the-counter quality has been lost, and books once banned as obscene have been elevated to the status of modern classics. "One of the problems in judging the weight of dirty words and ideas is that the pornography of violence, of political teasing and lying, is hardly brought before juries." —M.L.H.

Theory of Criticism

921. Dietrichson, Jan W. **Professor Harry Levins litteraturkritikk [Professor Harry Levin's Literary Criticism]**, Edda, No. 4, 1971, 205-217. Though Levin does not attempt to create a complete and detailed theory of literary art, he has shown a persistent interest in the aesthetic problems involved in criticism. His central work is *The Gates of Horn* (Oxford U., 1963), in which a study of the French realistic novel serves as material for an analysis of the possibilities of realism. The power of fantasy is another central theme in Levin's criticism, as is his suggestion that literature can be looked upon profitably as an institution. (In Norwegian) —B.J.T.

922. Harrison-Ford, Carl. **Traller: There's None so Blind**, Meanjin, 30:1, Mar. 1971, 141-143. Contemporary poetry and the Modern Movement which preceded it have established entirely new poetic norms and principles. Literary critics, unlike their counterparts in the plastic arts, have done little to come to terms with contemporary poetry since it does not lend itself to their preferred methods of analysis. —W.R.

923. Moore, Stephen C. **Contemporary Criticism and the End of a Literary Revolution**, CentR, 15:2, 1971, 144-161. Criticism has become the dominant literary activity of our time, while the writing of literature has declined. Modern criticism has solidified the literary canon by concentrating on a limited number of authors, subjected their works to saturation analysis from every conceivable approach, and complicated the business of reading them. It is now engaged in trying to explain itself—writing criticism of criticism. But the "scientific" New Criticism, which was conceived to explain, justify, and achieve a favorable response for a certain kind of poetry, has failed to answer

important questions of human value, and the myth-critics have tended to let distinctions of artistic value disappear. —R.H.W.

III. LANGUAGE

Theoretical Studies

924. Jedrzejewski, Clement S. *Notes on the Philosophical Basis of Dialogue*, *Dialogist*, 1:1, Sp. 1969, 41-65. A new kind of dialogue, which can be called chronosphic, is needed to counteract the crises that mankind faces. Chronosphic dialogue will deal with the problems of time and space to promote the good of humanity. Its success will require the use of a common language (agreed meanings for verbal or written systems) and the creation of a philosophical foundation for a new methodology. —C.M.

925. Kuhns, William. *The Derring-Do of Walter Ong*, *Dialogist*, 1:3, Fall 1969, 70-73 (rev.-art., Walter Ong, *The Presence of the Word*, Yale U., 1967; *Knowledge and the Future of Man. An International Symposium*, ed. Walter Ong, Simon and Schuster, 1968). In *The Presence* Ong describes the power and authority of the spoken word. His argument differs from that of Harold Innis, Marshall McLuhan, and John Cage because it is directed toward religion rather than general culture; and, whereas Innis and McLuhan emphasize media, Ong stresses the senses. *Knowledge*, a collection of essays by prominent thinkers, suggests that the salvation of the human race depends upon knowledge rather than technology. —C.M.

926. Randall, John Herman, Jr. *Metaphysics and Language*, *RMeta*, 20:4, June 1967, 591-601. Man's primary intellectual experience is linguistic, and linguistic formulation is instrumental in the process of knowing and doing. It is a means to operational activity. The subject matter of metaphysics, however, is selected totally by discourse alone, and though these subjects are derived from empirical situations, they are not generated by action or experience. The metaphysical universe is not related to any extra-linguistic experiences directly involving action as an end in itself. A major critical function of metaphysical inquiry is to avoid the distortions that result from the loose use of words. —L.L.D.

IV. THEMES AND TYPES

Drama

927. Kirby, Michael. *On Style*, *DramR*, 15:3a, Sum. 1971, 11-19. Today's dramatists are concerned with unity of style rather than the Aristotelian unities. They consider the following elements of style important: the visual or pictorial, the temporal (pacing, etc.), the auditory, and the kinetic; and they study the relationship between these elements and the state of mind aroused in the spectator—the alienation effect of the Theatre of Cruelty, for instance. The chief argument in favor of unity of style stems from the desirability of unity of theme. A lack of stylistic unity is psychologically disorienting, causing strain or discomfort to the spectator. Dramas which include dream sequences, however, absorb a radical change of style without these difficulties. —S.A.W.

928. Ley, Ralph. *Brecht as Bolshevik: The Commune in Memoriam*, *UDR*, 8:2, Fall 1971, 49-70. In his compassionate Marxist humanism, Brecht also subscribed to the Leninist doctrine that man's dignity, negated by capitalistic violence, must be regained by communistic force. Brecht deals with this problem of gewalt specifically in *St. Joan of the Stockyards* (1929-1930), *The Rifles of Senora Carrar* (1937) and *The Days of the Commune* (1948-1949). A comparison of *The Days of the Commune* with Grieg's

The Defeat indicates that Brecht, in his appreciation of the essence of Leninism, translated this into literature. —S.M.E.G.

929. Roth, Wolfgang. **Working with Bertholt Brecht**, UDR, 8:2, Fall 1971, 45-48. From among those variously engaged in Brecht's Piscator Theater (1929-1933) the term "epic" theater emerged. For Brecht, theater signified joy of entertainment in which the audience must participate. According to Brecht, the designer relies on theatrical instincts, not on literary theory, in order to reveal to audiences the real world in all its vitality. Brecht's constant questioning, his experimentation, and his taste for variety explain his apparent contradictions. —S.M.E.G.

Fiction

930. Kazin, Alfred. **Absurdity as Contemporary Style**, *MeditR*, 1:3, Sp. 1971, 39-46. Modern writing operates with a mental speed-up which travels through "mind space." In poetry this has led to an "Orphic knowledge," in fiction to equating the emphasis on consciousness with the "absurdity of the world." The novelist senses that the world and the self are "utterly different facts," and fiction is a way of confronting a nature which does not need man. Thoughts of personal death and the end of society and the world lead to "tough frivolousness," which is a lack of faith in the world. As a life cycle the monologue is new in the novel. It is shown in Bellow's *Jewish* and Ellison's black novels, where the mind is tied to earth by the very fact that the Jew and the black are real outsiders. Nabokov, another outsider, has most fully made his art a world unto itself, especially in *Invitation to a Beheading* or *Invitation to a Beheading*. —J.T.H.

Poetry

Cf.: Item 922.

ENGLISH

IV. THEMES AND TYPES

Subjects

931. Frykman, Erik. **Some Notes on the Theme of Self-Realization in English and Scandinavian Literature of the Nineteenth and Twentieth Centuries**, *AUR*, 44:3, Sp. 1972, 241-255. Wordsworth's belief that man can perfect his personality only in solitude foreshadows Victorian preoccupation with the theme of self-realization: i.e., Carlyle's insistence on work, Arnold's trust in isolation and emphasis on individual responsibility, Clough's recognition that individuals must conform to society, Tennyson's distrust of heroic and perfectionist attitudes, and Browning's faith in intellectual aspirations and love. Of the novelists, Butler alone was skeptical of the ideal of self-realization; and all the Victorians tempered their belief in self-fulfillment with recognition of human limitation. Concern with self-realization continues in the 20th century and is exemplified by Greene's whiskey priest, Eliot's Prufrock, Forster's early heroes, and many Golding characters. This theme is prominent in Scandinavian literature from Ibsen to the present. —E.A.B.

932. Wenzel, Siegfried. **The Seven Deadly Sins: Some Problems of Research**, *Speculum*, 43:1, Jan. 1968, 1-22. Bloomfield (*The Seven Deadly Sins*, Mich. State U., 1952) is still the authority on the origin of the concept of seven deadly sins, and since 1952, no major work has been published. On the seven (originally eight) sins, there are three points of view: (1) they are closely linked in specific order, (2) they may be psycholog-

ically based in that vice is a corruption of faculties of the soul and misdirection of the will, and (3) they are related to three powers of soul and four elements of the body, each having its corresponding vice. Increasingly attempts have been made to set a close relationship between Christian theology and Aristotelian moral philosophy. These two are associated in Dante's *Inferno*, Spenser's *Faerie Queene*, and Phineas Fletcher's *Purple Island*. —A.I.D.

933. Armytage, W. H. G. *The Disenchanted Merchaphobes in Twentieth Century England*, *Extrap*, 9:2, May 1968, 33-60. [This article surveys some famous and some relatively obscure "negative utopist" or dystopian English literature. Included are Chesterton's *The Napoleon of Notting Hill*, Kipling's *As Easy as ABC*, Forster's *The Machine Stops*, Read's *The Green Child*, the fiction of Rex Warner, Lawrence, and others.] —C.S.T.

V. MEDIEVAL

Old English

934. Clark, George. *THE BATTLE OF MALDON: A Heroic Poem*, *Speculum*, 43:1, Jan. 1968, 52-71. The accepted explanation of the poem introduces misleading errors in lexicographical, historical, and analogical interpretation. The poem is not necessarily contemporary with the events it describes—its rhetoric militates against its historicity; neither can it be made analogous with the *Song of Roland* or tragedy. A heroic poem with unity of time, place, and action, it praises heroes and condemns cowards. Further linguistic study supports this view. —A.I.D.

935. Bloomfield, Morton W. *Beowulf, Byrhtnoth and the Judgment of God: Trial by Combat in Anglo-Saxon England*, *Speculum*, 44:4, Oct. 1969, 545-559. Beowulf, intending to rid Denmark of Grendel, tells Hrothgar he will fight bare-handed in single combat, trusting God's judgment to be revealed in the winning. Throughout the episode, Beowulf is presented as the instrument of God. Bryhtnoth's action in the *Battle of Maldon* is similarly presented, though the episode adds the element of tempting God and forcing Him, perhaps against His will, to judge. One aspect of the trial by combat, however, is not given: only one combatant has appeal to God, but perhaps enough of the Christian ordeal is evident to suggest that trial by combat existed in England before 1066. —A.I.D.

936. Barnes, Daniel R. *Folktale Morphology and the Structure of BEOWULF*, *Speculum*, 45:3, July 1970, 416-434. Folktale morphology, analytic study of form in which components of the tale are studied in relation to each other and to the total structure of the tale, has been neglected in *Beowulf* studies. Propp, Russian formalist, in *Morphology of the Folktale* (trans. Lawrence Scott, Indiana U., 1958) lists 31 basic morphological units of plot, termed "functions," which can be used to analyze *Beowulf*, if one accepts the folktale basis for the poem. In analysis, however, one realizes that the poem is removed from the simplicity of folktale by conscious literary artistry. The shaping of the poem leads to a repeated three-part form increasing in intensity of activity and culminating in the death of the hero, but the three parts gain patterned meaning when subjected to Propp's system. —A.I.D.

937. Hill, Thomas D. *Apocryphal Cosmography and the "Stream Uton Sæ": A Note on CHRIST AND SATAN*, *Lines* 4-12, *PQ*, 48:4, Oct. 1969, 550-554. In the description of the earth, seas, and sky in the introduction to this work, two common emenda-

tions seem unnecessary if medieval cosmography is taken into account. Oceanus, the cosmic Jordan, the water surrounding the inhabitable world, is a flowing river and the border between this world and the next. Thus the emendation "stream ut on sæ" for "uton sæ" is unnecessary, for "the river outside the sea" can be seen as a reference to Oceanus. The other common emendation, "grundas in geofene" for "rundas in heofene" is rather arbitrary and also unnecessary if Oceanus's function as the foundation of heaven is recalled. Unamended, the passage, read with reference to Oceanus, is more aesthetically attractive and more comprehensible. —K.D.H.

938. Fry, Donald K. *Themes and Type-Scenes in ELENÉ*, 1-113, *Speculum*, 44:1, Jan. 1969, 35-45. Faced with a lack of evidence for oral composition, critics depend upon definite formulaic qualities in OE verse. The first 113 lines of this work contain three examples of the same type-scene—a "recurring stereotypical presentation of conventional details used to describe a certain narrative content"—and two of the same theme—a "recurring concatenation of details and ideas . . . which forms an underlying structure for an action or description." The type-scene is classified as the "Approach-to-Battle" scene and the theme is that of the "Hero-on-the-Beach." Through the type-scene, in which many of the patterns are heavy with associations, the poet gains possibilities for unity, suspense, symmetry, and well-known connotations for imagery. The theme is used for associations, structure, unity, and continuity. —A.I.D.

939. Vickrey, John F. *The Vision of Eve in GENESIS B*, *Speculum*, 44:1, Jan. 1969, 86-102. In reading this poem as a departure from the traditional view of the Fall, critics have failed to consider fully Eve's vision. Eve is promised that she will see the throne of God if she eats the apple; when the vision appears, she uses it to tempt Adam, but after he eats, her vision departs. It is dramatically ironic that the throne she sees, which she believes represents heaven, actually represents Judgment Day. The poet did not reject the traditional view of the Fall and did not intend the audience to think that Adam and Eve had escaped punishment. The idea overturns the usual view that the poet is more than usually sympathetic to the Edenites. —A.I.D.

940. Kastovsky, Dieter. *The OE Suffix "-er(e)"*, *Anglia*, 89:3, 1971, 285-325. Generative-transformational principles can be applied to reveal precise semantic differences among words in the class formed by added the suffix *-er(e)*. The suffix forms not only masculine agent nouns, but also deverbal derivatives like *writere*. The feminine agentive ending *-estr(e)* is clearly distinguished from the masculine, and "grammatical and natural gender apparently show a tendency to coincide, at least as far these derivatives are concerned." There are also many compounds involving the ending. —T.W.R.

Middle English

941. Chamberlain, David S. *Philosophy of Music in the CONSOLATIO of Boethius*, *Speculum*, 45:1, Jan. 1970, 80-97. Boethius's *De Musica* promises a treatment of "musica mundana" and "humana" which he fulfills only in *De consolatiōe Philosophiæ*, but in a different way from the promise. In *De consolatiōe* he discusses music in ethical and metaphysical terms; in *Musica* he had projected a physical and mathematical treatment. The former work is permeated with his analysis of music, and therefore is testimony "to the close relation among philosophy, music, and literature in late classical and mediaeval culture." *De consolatiōe* finally implies dependence of worldly music on divine music and therefore completes the analysis. —A.I.D.

942. Radding, Charles M. **The Origins of Bracton's ADDICIO DE CARTIS**, *Speculum*, 44:2, Apr. 1969, 239-246. In 1258 the barons of England, led by Simon de Montfort, challenged Henry III's authority, as they had five times between 1233 and 1244. Bracton, a royal judge, wrote *Addicio* on the laws of England, but one passage, if indeed it is by Bracton, seems to confute the stand throughout the work that the king is superior to all others in law and judgment, in that it implies that the king shares power with the barons and cannot act without their consent. On this passage rest the frequent clashes between king and barons. —A.I.D.

943. Duncan, Edgar H. **The Literature of Alchemy and Chaucer's CANON'S YEOMAN'S TALE: Framework, Theme, and Characters**, *Speculum*, 43:4, Oct. 1968, 633-656. Though only two instances of apprehension for the practice of alchemy are recorded in the legal archives, ecclesiastical written comment is not lacking. Friars mendicant and monks, purveyors of alchemical information, were forbidden to participate in alchemy by their councils, and Pope John XXII denounced it. Chaucer echoes these denunciations in the *Canon's Yeoman's Tale*. Chaucer used Arnald of Villa Nova's *Rosarium* and *De secretis naturae*; *Epistola solis ad luninum crescentum*, attributed to Senior Calid Filius Hamil; and *Sum of Perfection*, attributed to Gerbeus or Jabir. In the second part of the tale, which is highly satiric, Chaucer uses or abuses honest alchemists but concludes that since there is no true alchemy there can be no honest alchemists. Chaucer suits quotation from his sources to intent, but he leaves the reader in the dark as to how he himself considered alchemy. —A.I.D.

944. Mukherjee, Meenakshi. **THE MERCHANT'S TALE: A Study in Multiple Meaning**, *IJES*, 7, 1966, 19-23. Most of the *Tales* have several meanings: an intrinsic meaning, a meaning in relation to the narrators, the meaning of the tale and its narrator in relation to the company, and the tale's relationship to the poet. This complexity is responsible for the diversity of opinion regarding the *Merchant's Tale*. At the most elementary level it is a moral fable, but its meaning becomes subtler if we try to establish the identity of its narrator. It seems certain, particularly in the light of the highly ironic use of the word "secular" that the tale was intended for the Merchant himself. Thus it can be viewed as the Merchant's retort to the conclusions of the *Shipman's Tale*. The Merchant's obvious contempt for January and his apparent extenuation of May's deception are designed to prevent the hearers from identifying the Merchant with January, but the company is actually led to understand the tale as a bitter attack on May's duplicity rather than January's folly. These shifts of meaning succeed in transforming the tale from a simple fable into a dramatic structure. —T.B.

945. Brewer, D. S. **Class Distinction in Chaucer**, *Speculum*, 43:2, Apr. 1968, 290-305. Class distinction is important in criticism of Chaucer, who writes for the real audience, the nobles or royalty, and the one within the structure of the work, e.g., the pilgrims listening to their companions' tales. Though not confined to our upper, middle and lower categories, his characters are divided into classes by rank or degree, which may not be dependent upon money and for which, for mobility, the ladder serves as image; by gentility, which referred to moral behavior; and by occupation. The last group was divided into knights who preserved law and order, clergy for spiritual health, and ploughmen for physical sustenance. Chaucer condemns those who do not fit one of these functions, not sparing himself, whom he sees as not conforming to the system. —A.I.D.

946. apRoberts, Robert P. **Criseyde's Infidelity and the Moral of the TROILUS**, *Speculum*, 44:3, July 1969, 383-402. Criseyde, a courtly heroine nearly perfect in Books I-IV, is led to her downfall through fear, which does not detract from her essential goodness in the earlier love affair. Her fear, which causes her failure to return to Troy and her infidelity is no greater than any other human's, thus she shares a weakness with humanity. Throughout the tale the sense of inevitability contrasted with Criseyde's faith that she can shape events leads to dramatic irony. And Troilus proves through his association with Criseyde that an ideal of earthly happiness is a false goal.
—A.I.D.

947. Hill, Betty. **On Reading Chaucer**, *PLPLS*, 14:6, June 1971, 207-220. A close analysis of a passage selected at random from Chaucer's *Troilus and Criseyde* (III.85-126) reveals Chaucer's mingling of formal and informal elements of style, adaptation of colloquial rhythms to a courtly audience, and reinterpretation of foreign literatures in terms of his own native dialect.
—J.J.M.

948. Nichols, Robert E., Jr. **Chaucer's FORTUNE, TRUTH and GENTILESSE. The "Last" unpublished Manuscript Transcriptions**, *Speculum*, 44:1, Jan. 1969, 46-50. Four Mss of Chaucer's short poems are reported as unpublished; *Truth* may be only a ghost in catalogues. [The three poems in Ms are published.]
—A.I.D.

949. Smyser, Hamilton M. **A View of Chaucer's Astronomy**, *Speculum*, 45:3, July 1970, 359-373. Shakespeare's characters, unlike Chaucer's, do not often determine time by heavenly bodies. Chaucer's host, for example, computing time by astronomy, is more accurate than a ME person could have been without knowledge and instruments. It is therefore likely that the host reflects Chaucer's strong scientific interest and his belief in predictions by astrology. Chaucer indeed may have reckoned his own astrological charts. When Chaucer cites a term shared by astrology and astronomy, he is always referring to astrology. Before 1380 his works do not show this interest conclusively; from 1380-1387, they are characterized by a "new and lively concern with astrology," likely caused by his study of Boethius; and after 1387, his interest in astrology appears to increase.
—A.I.D.

950. Russell, Joseph Cox. **Ranulf de Glanville**, *Speculum*, 45:1, Jan. 1970, 69-79. Glanville (c. 1130-c. 1190), Judiciar of England (1180-1189); Sheriff of Yorkshire from 1163; and founder of three religious houses in East Anglia, made many contributions to common law. *De Legibus Anglie*, a great treatise on English law, has been attributed to him, but the attribution has been questioned. He very likely wrote *The Conquest of Lisbon* and *De Expugnatione Lynxbonens*. In his remarkable life, which spans the second and third crusades, he enjoyed a close association with the court and with numerous authors of his time, and he took part in the religious and intellectual activities of Bury St. Edmunds. [A note on the authorship problem is appended.]
—A.I.D.

951. Dales, Richard C., and Servius Grieben. **The Prooemium to Robert Grosseteste's HEXAEMERON**, *Speculum*, 43:3, July 1968, 451-461. Though never printed, this is one of the most influential and important of Grosseteste's works. Scholars have frequently used the work in Ms, but have largely ignored its preface, which depends heavily on Augustine and borrows from Ambrose, Jerome, Bede, Rabanus, John of Damascus, Chrysostom, and Basil of Nyssa. Of the seven known Mss, the best is Bod. lat. th. c. 17, corrected in the author's script. The preface, a gloss of Jerome's letters

LIII and XXVIII, relies on Isidore of Seville and classical citations. The Ms proves that Grosseteste could read the Greek originals. He felt that one must understand Jerome as preparation for serious study of the Bible. Understanding the preface sheds light on Grosseteste's work, which deals with the creation and nature of the world and of man. —A.I.D.

952. Eastwood, Bruce S. **Mediaeval Empiricism: The Case of Grosseteste's OPTICS**, *Speculum*, 43:2, Apr. 1968, 306-321. An example of early experimental methodology exhibiting the interplay between early science and philosophy, this work fuses Aristotelian and Platonic ideas and owes more to mathematics than to physics. Grosseteste appeals more to experience (not experiment) for knowledge and therefore shows himself typically medieval, more often than not, in responding to authority and faith. —A.I.D.

953. Field, P. J. C. **Description and Narration in Malory**, *Speculum*, 43:3, July 1968, 476-486. No close study has been made of Malory's style in which the self-effacement of the author is strangely coupled with high evocation of emotive response from the reader. Usually works predominantly narrative elicit little emotion, and predominantly descriptive ones foster warmth, atmosphere, and emotional involvement. Elaborate descriptive styles almost require the felt presence of the author. But Malory succeeds with bald statement so that the story seems to take place of itself. Loaded with repetition, his works evoke an air of intense realism. —A.I.D.

954. Patterson, Robert B. **Stephen's Shaftsbury Charter: Another Case Against William of Malmesbury**, *Speculum*, 43:3, July 1968, 487-492. In *Historia Novella* William of Malmesbury built his interpretation of King Stephen's reign on the date when Earl Robert of Gloucester came to court, citing the length of time between accession and Gloucester's attendance as proof of Gloucester's opposition to Stephen. A charter by Stephen to Shaftsbury Abbey, witnessed by Gloucester, changes this dating and makes the reader question the reliability of *Historia Novella*. —A.I.D.

955. Conley, John. **The Doctrine of Friendship in EVERYMAN**, *Speculum*, 44:3, July 1969, 374-382. This play is a test of friendship according to medieval doctrine in association with two articles of faith: good works are necessary for salvation, and men will be judged after death. Friendship should be lasting and virtuous to the point of being supernatural and therefore precious. —A.I.D.

956. Stevens, Martin. **The Missing Parts of the Towneley Cycle**, *Speculum*, 45:2, Apr. 1970, 254-265. The lacunae in the Towneley Cycle seem to have resulted from accidental loss and editorial excision during the Reformation. The Huntington Library Ms shows four lacunae: (1) four missing leaves, accidentally lost, occurring after a portion of the *Abraham* play and before the fragment *Isaac*; (2) two blank pages and part of a third on which the copyist may have failed to record about six stanzas or 36 lines in the *Prophets* play; (3) 12 leaves, which likely gave a set of banns, longer than the longest now surviving; and (4) 12 leaves that suggest loss of the end of the *Ascension* play, the beginning of *Judgment*, and four York Cycle plays. These four are *Descent of the Holy Spirit*, *Death of Mary*, *Appearance of Our Lady to Thomas*, and *Assumption and Coronation of the Virgin* (York, 44-47), plays suppressed 1548-1554, reinstated by Queen Mary in 1554, and suppressed again in 1561 by Queen Elizabeth. Since the text was at hand for the reinstatement, deletion from the Ms must have occurred about or after 1561. —A.I.D.

957. Williams, Arnold. **Typology and the Cycle Plays: Some Criteria**, *Speculum*, 43:4, Oct. 1968, 677-684. In the past medieval plays have been relegated to the status of being mere precursors of Elizabethan drama, but critics are beginning to consider them worthy in themselves. The change from cursory to close reading has brought attendant difficulties. Often the plays are read as sermons, lyrics, examples of imagery, or typological statements of Christian doctrine instead of as dramatic vehicles. It is safe to assume a virtually unlettered original audience that did not have access to the written texts and therefore could not interpret, as we can, in a contemplative mood. Such typology as the plays contain then must be restricted to the obvious, those ideas grasped quickly at hearing and seeing one performance. The plays are only a sample of movement from typology to representational dramatic action. —A.I.D.

958. Kuhn, Sherman M. **The Preface to a Fifteenth-Century Concordance**, *Speculum*, 43:2, Apr. 1968, 258-273. A concordance, based for the most part on the second Wycliffe Bible, contained in BM Ms Royal 17. B. 1, is evidently a copy of one that may be dated about 1395. The Ms, 168 leaves of vellum, has a preface by the compiler, written in East Midland dialect in the late 14th or early 15th century. The vocabulary of the preface includes words, sense, and phrases relatively rare in ME. Because of the practical difficulties of the work the compiler took greater than usual interest in orthography, and he may be credited with the first concordance to an English book, though he may have borrowed some techniques from Latin compilers. He contributes full alphabetization but is conservative in that V and W are given together in one series; he also omits some important New Testament texts. [Text of the preface is included] —A.I.D.

959. Robbins, Russell Hope. **Medical Manuscripts in Middle English**, *Speculum*, 45:3, July 1970, 393-415. Until the middle of the 15th century, professional, specialist, and technical writing was most often Latin, though English was gradually creeping in. This listing of over 350 unpublished medical Mss with classification of contents gives rise to conclusions about the practice of medicine in medieval England. The contents of the Mss in English range from poems on medicinal qualities of herbs and rhymed prescriptions to charms, mythology, and astrology as it pertains to physical and mental health. The editing and printing of medical Mss, as well as the reprinting of other historical medical publications, almost virgin territory for the scholar, has some literary value coupled with great value for biographical, sociological, and historical studies. —A.I.D.

Romances

960. Cabaniss, Allen. **Judith Augusta and her Time**, *UMSE*, 10, 1969, 67-109. [This is a completely historical account of events which may be the background for the 14th-century romance *Erle of Tolous*, which is derived from a Breton lay. There is no reference to the literary text in the essay.] —S.M.A.W.

961. Weiss, Judith. **Structure and Characterisation in HAVELOK THE DANE**, *Speculum*, 44:2, Apr. 1969, 247-257. Of the three versions of the Havelok story, the English is the longest and most literary. Evidently written by a consciously literary artist, it has a carefully integrated structure filled with excellently drawn, almost complex characters, as opposed to the mere chronological tales seen in the Anglo-Norman versions. —A.I.D.

962. Dahlberg, Charles. *Love and the ROMAN DE LA ROSE*, *Speculum*, 44:4, Oct. 1969, 568-584. An allegorical interpretation of this poem could result in the idea that the lover who dreams that he wins the rose will succeed in deflowering the lady he pursues. An extension of such a secular interpretation leads to a religious one, which sees the lady as the Virgin Mary. Ambiguity in point of view abounds, however, because the roles of lover in the poem and author or poet outside the poem frequently shift positions. Also the levels of interpretation within the traditional ones, tropological, allegorical, and anagogical, though complementary, add complexity. Further complication arises from a confusion of secular with religious ideas of love. It seems, then, that the love in the poem is used to criticize the irrational lover who proceeds through various stages of descent, imitating the steps in the Fall of Man. —A.I.D.

963. Tamplin, Ronald. *The Saints in SIR GAWAIN AND THE GREEN KNIGHT*, *Speculum*, 44:3, July 1969, 403-420. The five saints mentioned—the Virgin Mary, St. John the Evangelist, St. Peter, St. Giles Aegidius, and St. John, Hospitaller—are carefully chosen for the context and atmosphere of the poem. The allusions to these saints cut across the penitential, confessional, and quest aspects of the poem; through them the poet succeeds in bringing the past into the present and giving the poem an air of eternity. —A.I.D.

Anglo-Latin

964. Martin, Ronald H., and Jean E. Mortimer. *The EPTOME MARGARITAE ELOQUENTIAE of Laurentius Gulielmus de Saona*, *PLPLS*, 14:4, Jan. 1971, 99-187. The recent discovery in the Library of Ripon Cathedral of the only extant printed copy of Laurentius Gulielmus's *Epitome* of his own work, the *Nova Rhetorica*, led to a study of its provenance and printing history. Caxton was identified as the printer, its relationship to the Ms in the Vatican library was established, and the indebtedness of both the original and the epitome to the *Ad Herrenium* was noted. The discrepancies between the Ms and the Ripon printed copy are so substantial that all but the most trivial variants have been recorded in the Ms. —J.J.M.

965. Raby, F. J. E. "Nuda Natura" and Twelfth-Century Cosmology, *Speculum*, 43:1, Jan. 1968, 72-77. Macrobius's *Commentarium in Somnium* was for more than 1,000 years the source book for poets and writers seeking reliable information about heaven, earth, and the human soul. Adopting his point of view, literary men saw Nature as secret—man could know little about her. Only with Aristotle's *Metaphysics* and *Physics* and the commentary of Averroes was the veil removed so that Nature could be treated realistically. —A.I.D.

966. Kibre, Pearl. Further Addenda and Corrigenda to the Revised Edition of Lynn Thorndike and Pearl Kibre: *A CATALOGUE OF INCIPITS OF MEDIAEVAL SCIENTIFIC WRITINGS IN LATIN*, 1963, *Speculum*, 43:1, Jan. 1968, 78-114. [About 1,000 additional items or corrections to this reference tool are listed. The list supplements Thorndike's *Additional Addenda et Corrigenda* (*Speculum*, 40:1, Jan. (1965).] —A.I.D.

VI. RENAISSANCE

Ben Jonson

967. Warren, Michael J. *The Location of Jonson's CATILINE III. 490-754*, *PQ*, 48:4, Oct. 1969, 561-565. The location of the meeting place of the conspirators is rather

unclear. Historically, it was at the house of Percius Laeca, but circumstances in the play seem to change the scene to Catiline's house. However, if this is true, Jonson becomes guilty of several inconsistencies. It is less complicated to take Jonson at his word, and to assume that Catiline and Aurelia have taken over Lecca's house for the meeting in order to avoid suspicion. —K.D.H.

968. Savage, James E. *Ben Jonson and Shakespeare: 1623-1626*, UMSE, 10, 1969, 25-48. Jonson's *Staple of News* (1626) draws on earlier masques and Shakespeare, especially *Tim.*, which in turn seems to be based on Jonson's *Sejanus*—"both are essentially tragedies, not of an individual, but of a state." *Timon* and *The Staple* deal with the right use of wealth. Many verbal parallels suggest "that about 1623 [the year of the First Folio and the burning of Jonson's library] Jonson renewed his knowledge of the plays of Shakespeare." —S.M.A.W.

Richard Latewar

969. Hölting, Karl Josef. *Richard Latewar Elizabethan Poet and Divine*, Anglia, 89:4, 1971, 417-438. Latewar (1560-1601) was associated with St. John's College, Oxford, until he was called into the service of Mountjoy on the Irish Expedition. After his death from a stray Irish bullet, he was respected as a divine and poet who wrote verses in English and Latin. [Three unpublished English poems are printed. Two are religious; the third is an answer to Raleigh's *The Lie*, which puns on his name with phrases like "Rawhead" and "rawe lye."] —T.W.R.

Sir David Lindsay

970. Stewart, Alasdain M. Carion, Wedderburn, Lindsay, AUR, 44:3, Sp. 1972, 271-274. Two Scotsmen quote Johann Carion's *Chronicle* prominently, Wedderburn in the "anonymous" *Complaynt of Scotland* and Lindsay in his *Monarchie*. Wedderburn probably used the Bonnus Latin version of the text, but Lindsay's exact sources are impossible to trace. By using Carion, both men were attempting to direct attention to European learning and reveal Scotland's receptiveness to humane learning. —E.A.B.

John Lyly

971. Smith, John Hazel. *Sempronia, John Lyly, and John Foxe's Comedy of TITUS AND GESIPPUS*, PQ, 48:4, Oct. 1969, 554-561. Certain parallels between *Euphues* and the Boccaccian tale of Titus and Gisippus (*Decameron* X. 8) show that Lyly knew the tale in some version. His reference to the friends' beloved, however, calls her *Sempronia*; most surviving versions of the tale antedating *Euphues* call her some form of *Sophronia*. It is possible that Lyly found the odd name in Foxe's Latin play which was performed at Magdalen College about 1544 and presumably revived there during the time Lyly was a student. —K.D.H.

John Milton

972. Ram, Tulsī. *Milton and the Language of Ideality: A Supplement to T. S. Eliot*, IJES, 7, 1966, 42-56. Though Eliot modified his iconoclastic attitude toward Milton, his main charge that Milton's language is too artificial to be of use to a modern poet remains. There is a contradiction between some of Eliot's and Milton's fundamental assumptions, and Eliot may be wrong in not using Milton's own standards to judge his style. Whereas Eliot advocated the language of actual life, Milton wrote of ideal types, which shows that poetry had different meanings for these poets. Eliot confessed his incapacity for the abstruse, but Milton's delight in it greatly influenced his life and his

poetry. He also believed—unlike Eliot—that the poet had to be a man with a social mission and that poetry ought to enable man to ascend toward a prelapsarian Ideality. Before the Fall language was a direct statement of reality, a sound-counterpart of the Idea whose substance in actuality was immediately available, but after the Fall there was no correspondence of this kind between language and the Ideal. Hence a language proper to poetry—the instrument of man's redemption—could not be one actually spoken by man and had to be re-created. The language of the scholar was suitable because it was logical, clear, and therefore close to the language of Ideality. —T.B.

Cf.: Item 1177.

Thomas Nashe

973. Malhotra, K. K. *The Picaresque's Progress*, PURB, 2:2, Aug. 1971, 39-48. The history of the picaresque tale shows that for a very long time it remained aligned to the aesthetic requirements of the romance. A comparative study of Nashe's *Unfortunate Traveller, Or, The Life of Jack Wilton* and Fielding's *Jonathan Wild* reveals that the picaresque tale first acquired the status of a novel in Fielding's hands. Nashe, essentially melodramatic, writes his story as an entertainment. Fielding picks for his hero an actual criminal and uses his life to illustrate a serious view of the world, transforming the picaresque elements into the components of a novel without romantic overtones. —S.S.R.

Shakespeare

974. Janakiram, Alur. *Hamlet's Heroic Identity and Submission to "Providence,"* IJES, 11, 1970, 1-16. Bradley equated Hamlet's resignation with "fatalism"; Vyvyan, Knights, and Tillyard had similar skeptical attitudes about Hamlet's nobility. According to Boklund the "despair of thought" leads to the "despair of resignation," and Hamlet's submission to Divine Will is the outcome. This is a misreading of *Ham.* More balanced views are found in the critical works of Ure, Hunter, Walton and Yeats, who regard Hamlet as a noble and heroic idealist. A comparative study of the revenge-patterns of Orestes, Hamlet, Arjuna of the Hindu epic *Mahabharata* and the *Bhagavad-gita*, and Hector shows that Hamlet was a soldier who honorably acquitted himself in the battle of life. —T.G.

975. Richie, Donald. *A MIDSUMMER-NIGHT'S DREAM: The Royal Shakespeare Company*, DramR, 15:3, Sp. 1971, 330-334. Peter Brook's production begins as a circus—a real dream circus with the "fairies as high-trapeze artistes, the rustics as clowns, the lovers as pony-riders and jugglers." As the play goes on, the separation between performers and audience weakens, and we are presented with a picture of a double world, the real and the imaginative, the childlike and the adult, the innocent and the sophisticated. Brook's staging is professional in every way, and most effective in projecting the thematic values of the drama. —S.A.W.

976. Thakur, Damodar. *A New Look at A MIDSUMMER NIGHT'S DREAM*, IJES, 7, 1966, 24-32. In the dream-world of summertime ruled by fairies, Shakespeare works out the rituals of marriage and marital differences in such a way as to suggest certain themes of grave consequence to the natural order. He deliberately mimics the comfortable conventions of romantic literature, thus breaking the illusion of romance and taking the audience back to reality. Shakespeare makes Titania too serious for a fairy. Her objectives are far wider and more humane than a mere quarrel over the Indian boy, and her vision of the world, the key to which are the words "distemper" and "alter," is essentially a thoughtful one. —T.B.

977. Taylor, John. **Richard II's Views on Kingship**, *PLPLS*, 14:5, 1971, 189-205. The extent to which Richard II played a significant part in the events of his reign has been a matter of some debate for historians. The evidence, including Richard's writings and the Wilton Diptych, is fragmentary, and many different interpretations are possible. Richard's personality did have a decisive effect on England, but he was most influential only in the latter part of his reign. Shakespeare gives us a brilliant synthesis of Richard as both king and man, but the play is really a piece of Tudor propaganda, not a work of history. —J.J.M.

978. Ansari, A. A. **Moral Dilemma in TROILUS AND CRESSIDA**, *IJES*, 10, 1969, 96-108. This play evokes a sense of moral uncertainty by identifying the violation of Order and the betrayal of love as sources of the action. Its two parallel sets of experience, the Greek and the Trojan, are not compared but are shown to be of equally doubtful validity as determinants of moral systems. Because of their basically flawed nature we discover neither properly integrated individuals nor an ideal body politic in either camp. The resultant moral uncertainty is brought out in Troilus's impulsiveness, Hector's feeble resolution, and Achilles's self-insulation through pride. The betrayal of love between Troilus and Cressida is the betrayal of their higher selves. —S.D.

979. Dollarhide, Louis E. **The Logic of Villainy: Shakespeare's Use of the Fallacies**, *UMSE*, 10, 1969, 49-57. Shakespeare's witty characters, especially his villains, use sophistry. Aristotle's 13 fallacies, "all related in some way to forms of logical and rhetorical ambiguity," are instruments of deceit for Richard III and to a lesser degree for Iago, Edmund, and, in *Cym.*, Iachimo. Shakespeare also used the fallacies for "indicating motivation and dramatic intention in the creation of such deluded or self-deluded characters as Brutus, Othello, and King Lear." —S.M.A.W.

Cf.: Item 968.

Robert Wedderburn

Cf.: Item 970.

Drama

980. Broich, Ulrich. **Machiavelli und das Drama der Shakespearezeit**, *Anglia*, 89:3, 1971, 326-348. The tendency to politicize life has recently given rise to demands for not only a political university and theology but also a political theater. We should recall that there were political plays in English beginning with Bale's *King John* and extending into the 18th century. No political theorist, other than Marx, has had as profound an influence on the drama as Machiavelli. Hundreds of passages in Elizabethan plays refer to the Italian, and in other dramas he appears as the Prologue (e.g., in Marlowe's *Jew of Malta*). Machiavellian concepts are displayed in Marlowe's *Tamburlaine*, Jonson's *Sejanus*, and Shakespeare's Bolingbroke plays. Those plays in which Machiavelli is not named perhaps show a greater influence than do the ones in which he is. Playwrights accepted and evaluated political doctrines in quite different ways. Along with the Machiavellian themes, Elizabethan plays exhibit Realpolitik ideas developed by native theorists. (In German) —T.W.R.

981. Dillon, George. **"The Seventeenth Century Shift in The Theory and Language of Passion,"** *Lang&S*, 4:2, Sp. 1971, 131-143. Passion lore of Elizabethan literature

abounds in metaphor which ascribes "Agency" or "Causitivity" to the passions, stating them as "doing things." Bacon, for example, alludes to the "usurpation" that the imagination and passion are capable of. However, as the Elizabethan mode became dated later in the 17th Century, it was replaced by a new dualism from Restoration thinkers which separated the mind and body, leaving the passions in the sensible or animal soul, an intermediary status between mind and body under the control of reason. With this change, the agency or causitivity of the passions gave way to restriction or outright deletion. The new mode of expression holds two implications. First, the Restoration hero is self-contained, speaking of himself in composure and clarity. Second, since passions lose their causitivity and agency, the fatal force in Restoration tragedy is replaced by rhetoric. These changes in language concepts systematically explain the respective kinds of drama on a specific level. —R.V.E.

VII. RESTORATION AND ENLIGHTENMENT

Joseph Addison

982. Timmerman, John. **Divinity and Creativity: The Aesthetic Framework of Joseph Addison**, UDR, 8:2, Fall 1971, 17-28. The threefold aesthetic theory underlying Addison's literary criticism, includes the divine and physical framework of creativity, the artist, and qualities of art. For imagination, which links the physical and rational, sight provides originality, greatness, and beauty. Faculties of the mind include fancy, which is both image-making and selective, and taste with its sensitive and intellectual properties. The term soul encompasses man in his physical, psychological, and philosophical being. Genius, learning, good sense, piety, and wit distinguish the artist. Sublimity, composed of greatness and simplicity, forms true art and morality. According to this framework, unifying design is the aesthetician's overview of the ultimate purpose of art. —S.M.E.G.

Samuel Brandon

983. Jha, Ramanath. **Brandon's OCTAVIA**, IJES, 7, 1966, 33-41. The intellectual bias of Brandon's *Tragi-Comoedye of the Vertuous Octavia* makes it a singular kind of play. It is modeled on the form of Daniel's *Cleopatra*: a common feature is the regular appearance of the Chorus at the end of each act. Brandon's source was North's translation of Plutarch's *Life of Antony*. More a dissertation than a record of action, and largely devoted to the theme of the inadequacy of human knowledge, the play asserts that the intellect is powerless to alleviate misery of the kind that overtakes even the virtuous; human beings are predestined to be unhappy, and their misery is heightened by lack of knowledge and judgment. Although the standard sources of dramatic action—love, honor, and revenge—are present in the play, the author's main interest lies in their philosophical implications. —T.B.

Daniel Defoe

984. Brink, Andrew W. **ROBINSON CRUSOE and THE LIFE OF THE REVEREND MR. GEORGE TROSSE**, PQ, 48:4, Oct. 1969, 433-451. G. A. Starr (*Defoe and Spiritual Autobiography*, Princeton U., 1965) has shown striking parallels between Defoe's *Robinson Crusoe* and Puritan spiritual autobiography. *The Life of the Reverend George Trosse*, an obscure but skillfully written work, has certain features which make the transition between spiritual autobiography and the novel smoother. Trosse shows grace coming to a depraved sinner through a spiritual crisis (madness) and subsequent regeneration. Though Crusoe does show features of the aspiring economic man, he is more fundamentally a seeker of salvation in a religious quest. —K.D.H.

John Dennis

985. Saxena, M. N. **John Dennis and the Unities**, *IJES*, 10, 1969, 26-39. Dennis could not grasp the true nature of the Aristotelian unities. As a neoclassicist he believed, as Castelvetro did, in a faithful observance of the unities and understood neither the emotional unity attained by Shakespearean drama nor the validity of tragi-comedy as a genre. He accepted the doctrine of verisimilitude as a basic concept of art; but since the object of imitation was, to him, not things as they seem to be but nature idealized, he also believed that probability was preferable to servile obedience to the unities, although his liberalism in this matter was not equal to that of Dryden or Corneille. Dennis was never wholly certain about the status of the unities, because he shared the Restoration sense of dilemma produced by a conflict between critical creed and literary sensibility. His solution was to approach the problem through common sense. —S.D.

John Dryden

986. Blair, Joel. **Dryden on the Writing of Fanciful Poetry**, *Criticism*, 12:2, Sp. 1970, 89-104. Dryden's critical theory falls victim to the cliché of post-Augustan criticism that neoclassical poets valued judgment above genius, craft above fancy. However, while Dryden saw judgment as the arbiter of propriety, he preferred the type of genius which could produce lofty and sublime poetry. His strictures against fancy occur generally in three contexts: condemnation of monstrous and unnatural art produced by a mad imagination, rant and fustian ("ostentatious sentences") by writers aiming at greatness but incapable of producing it, and indulgence of wit when it is inappropriate to action or thought. —K.D.H.

987. Pati, P. K. **Dryden's Heroic Plays: A Study of Their Theory and Practice**, *IJES*, 9, 1968, 87-95. Dryden believed that tragedy not only imitates life but also exalts it. He also thought, as did others such as D'Avenant and Hobbes, that a tragedy was an epic in dramatic form, and this determined the ethical purpose of his tragedies and the character of his heroes. His desire to provide in his tragedies the sense of wonder and admiration that an epic generates leads to an oversimplification of character and values, exaggeration being an essential tool for this purpose. This makes the plays artificial, and whatever may be the truth that Dryden wishes to communicate, it is found in neither the action nor the characterization but in the ethical questions. He makes deliberate use of conventional epic machinery, relying particularly upon the Italian romantic epics, and also, heavily, upon Virgil, as R. A. Brower has shown (**Dryden's Epic Manner and Virgil**, *PMLA*, 55, 1940, 119-138). Dryden's attempt in his tragedies to combine "imitation of nature" and "truth in the foundation" with epic grandeur has given birth to a drama inspired by problems of morality rather than by a tragic vision of life. —T.B.

Henry Fielding

Cf.: Item 973.

Samuel Johnson

988. Korshin, Paul J. **Johnson and Swift: A Study in the Genesis of Literary Opinion**, *PQ*, 48:4, Oct. 1969, 464-479. Johnson's dislike of Swift is not as unaccountable a prejudice as it may seem. The critical section of Swift's *Life* was undoubtedly slighted because of pressures of time and Johnson's desire to begin the *Life of Pope*, a task he preferred. Johnson did not agree with Swift's concept of the radical depravity of man, nor was his tolerance for the ironic method particularly high. "Thus it can be

plausibly argued that Johnson was both attracted and repelled by Swift—attracted by the man's brilliance, learning, and fearlessness to oppose accepted ideas, repelled by his adherence to repugnant conceptions of humanity." —K.D.H.

Samuel Pepys

989. Plumb, J. H. **The Public and Private Pepys**, *SatR*, 53:43, Oct. 24, 1970, 29-31, 71 (rev.-art., **The Diary of Samuel Pepys: A New and Complete Transcription**, Vols. I-III (1660-62), ed. Robert Latham and William Matthews, U. of California, 1970). This new scholarly edition does not add a great deal of new material, but it does restore much of Pepys's forthright language, which adds immeasurably to its quality. As we read the journal we are reminded that Pepys's London was far more limited and primitive than we may have supposed. It is more like a village than a great city. And Pepys conveys the feeling of his age so well that his diary has a fascination and a depth of interest possessed by no other journals of the time. —M.L.H.

Tobias Smollett

990. Starr, Nathan Comfort. **Smollett's Sailors**, *ANeptune*, 32:2, Apr. 1972, 81-99. Despite satirical exaggeration, Smollett established the sailors of his time as recognizable men. In **Roderick Random** Tom Bowling and Jack Rattlin are portrayed as rough, uncouth Children of Nature, steeped in the lingo and life of the sea but full of good sense and heart. In contrast, midshipman Cramply, Capt. Oakum, and Capt. Whiffle provide examples of the bullies and foppish gentlemen captains who made life at sea a horror. In **Peregrine Pickle** Smollett uses the sailor ashore to create comic effects. Comm. Trunnion, Lieut. Hatchway, and Tom Pipes live in a navalized house and speak and behave as if they were at sea. Amusing and eccentric, they are also lovable. —B.J.M.

991. Uphaus, Robert W. **Sentiment and Spleen: Travels with Sterne and Smollett**, *CentR*, 15:4, 1971, 406-421. Despite the dichotomy between sentiment and spleen implied by Sterne's attack on Smollett, both writers actually reject such a glib distinction. In his **Sermons**, **Tristram Shandy**, and **A Sentimental Journey** Sterne demonstrates that the splenetic response to human life obscures the fundamental awareness of all human experiences as a celebration of God's creation of man; true Shandean humor is human vitality pure and simple rather than an abstraction called sentiment. Smollett, apparently rejecting the charges brought against him for his splenetic **Travels Through France and Italy**, displays in **Humphry Clinker** the equally excessive claims of sentiment and spleen and effectively collapses the arbitrary dichotomy in the name of human love and a willing acceptance of human experience. —R.H.W.

Laurence Sterne

992. Gold, Joel. **Tristram Shandy at the Ambassador's Chapel**, *PQ*, 48:3, July 1969, 421-424. An unpublished letter from John Wilkes to a Parisian editor establishes the date of Sterne's sermon at the English ambassador's chapel as Mar. 25, 1764. The sermon, an oblique criticism of the ambassador's pride in his new house, occasioned a skeptical comment from Wilkes, who claimed Sterne "does not believe one word of it." Wilkes was diverted by the action of Sterne's oratory. —K.D.H.

993. Columbus, Thomas M. **Tristram's Dance with Death**, *UDR*, 8:2, Fall 1971, 3-15. Volume VII of **Tristram Shandy** completes his emergence as actor-narrator in his travels through life and his dance with death. The journey motif runs through his book

and his life, and variations of the imagery of motion elucidate his actions. The frenzy of his flight from death abates. Numerous digressions relate to Tristram's physical and symbolic progress as time and space decrease in importance. In the continuation of his dance, Tristram approaches his destination, and recognizing harmony as a still center point of the wheel of life, he triumphs. Volumes VIII and IX recount Uncle Toby's story.
—S.M.E.G.

994. Petrie, Graham. *Rhetoric as Fictional Technique in TRISTRAM SHANDY*, PQ, 48:4, Oct. 1969, 479-494. Sterne uses techniques of formal rhetoric to convince his reader to adopt the proper attitude toward his characters, technique, and theme. Walter Shandy is a self-conscious orator, whose constant frustration must be played out in opposition to an audience—usually Toby. The Narrator, on the other hand, depends for his effect upon his relationship with the reader, using the devices of rhetoric "to make clear the ways in which his conception of the novel differs from that which the reader most probably had in mind" and to direct the reader's attitude toward an understanding of the narrator's methods.
—K.D.H.

Cf.: Item 991.

Jonathan Swift

995. Graham, Edward. *Smedley and Swift—"Further Reasons for their Enmity,"* PQ, 48:3, July 1969, 416-420. For 17 years, Swift and Jonathan Smedley carried on a grudge fight in print. A hitherto neglected treatise by Smedley advocating relief of some of the disabilities placed on Dissenters could not have failed to rouse Swift's ire—especially as Smedley quotes an earlier tract of Swift's out of context as support for his own opposition to the Dean's position.
—K.D.H.

Cf.: Item 988.

Isaac Watts

Cf.: Item 1121.

Gilbert White

996. *News and Notes*, BJRL, 54:2, Sp. 1972, 241. The John Rylands Library has acquired 35 letters written by White to various relatives between 1758 and 1793. They deal with a variety of topics, augment the White Collection, English Ms 911, and enhance the Library's holdings in literary correspondence.
—E.A.B.

Edward Young

997. Hall, Mary S. *On Light in Young's NIGHT THOUGHTS*, PQ, 48:4, Oct. 1969, 452-463. This work is not self-abandonment to melancholy, but a progression from darkness to light. It was intended as a rebuttal to Pope's *Essay on Man*, and Young attempts to turn deistic arguments to his own advantage in arguing for a special kind of revelation, empirically verified. He is committed to internal revelation, the knowledge of God from within, and to external revelation, the knowledge of God through His works. Worldly things are vain and will not sustain man. God does not keep man in the dark, unable to see the truth about his essential joy, but the movement from melancholy to joy is achieved only when man is persuaded to see his real nature. Through silence, darkness, and the associated terrors of death, Young arouses the passions of his reader to bring him to sublimity, to the recognition of a sublime soul. "Joy breaks; shines, triumphs; 'tis eternal day."
—K.D.H.

Drama

998. Hönnighausen, Lothar. *Strukturelle Auswirkungen der Sentiment-Vorstellung im Schauspiel des 18. Jahrhunderts.* Anglia 89:4, 1971, 439-455. The "sentimentalism" movement in England produced a characteristic structure in the drama, both in comedy and in tragedy. Influenced by Shaftesbury, the public and the playwrights equated sentiment with intellectual and ethical qualities. The result was a dramatic structure without a conventional climax, but with test and demonstration scenes, and, at the end, the surprise of recognition and reversal. Throughout such plays, the audience is kept in a continual state of tension. Steele's comedy *The Conscious Lovers* is the model of such structure; but a tragedy such as Edward Moore's *The Gamester* (1752) follows the same plan. (In German) —T.W.R.

999. Wellwarth, George E. *George Lillo and the Finger-Wagging Drama*, PLPLS, 14:3, Oct. 1970, 75-97. Although the 18th and 19th centuries are the most sterile periods in English drama, they illustrate more clearly than other periods the relationship between drama and society. Many of the problems with 18th-century drama can be traced to the insecurity and lack of sophistication of the emerging English middle class, which needed a drama that mirrored its own values. The sentimental drama, which emerged from this milieu, emphasized man's natural goodness and defined morality as adherence to socially prescribed modes of behavior. The quintessential example of sentimental drama is Lillo's *The London Merchant*. —J.J.M.

Cf.: Item 981.

General

1000. Brack, O. M., Jr., and others. *English Literature, 1660-1800: A Current Bibliography*, PQ, 48:3, July 1969, 289-415. [The article contains a list of significant books, articles, and reviews published during 1968.] —K.D.H.

VIII. ROMANTIC

William Blake

1001. DeLuca, Vincent A. *Ariston's Immortal Palace: Icon and Allegory in Blake's Prophecies*, Criticism, 12:1, Win. 1970, 1-19. Blake's distinction between allegory and vision necessitates a careful and complex reading of the Prophecies. The images of allegory refer to the deformities of nature, the rationalizations of the restraining, selfish moral virtues of the unredeemed. Visions must be read literally, their imagery being the naked depiction of unfettered visionary experience. However, in some passages, such as the description of the meeting in *Ariston's Palace in America*, Blake is both didactic and visionary. These iconic passages, which intimate the existence of higher entities but which are at the same time seemingly self-reliant, occur embryonically in *America*. They are used with greater complexity and urgency in *Milton* and *Jerusalem* and establish a visionary perspective, a crystallization of vision, which occurs for the characters involved, who may or may not be allegorical. Thus they serve as a "sacred center," a break in ordinary spatial and temporal dimensions which allows the ordinary world to pass, if it will, into the Golden World. They are images to be entered, not contemplated, so their beauty and variety will delight and strengthen the reader in the humanistic values which will make him happy. —K.D.H.

Samuel Taylor Coleridge

1002. Sharma, R. C. **KUBLA KHAN: An Interpretation**, IJES, 7, 1966, 63-72. The current interpretation presents this work as an account of the poetic process. However, it would be more correct to interpret it as an essay on the general theme of man's urge to create beauty in all categories. History reveals this urge in man's perennial attempt to manufacture human counterparts of paradise by trying to master and possess nature, forgetting that both he and nature are subject to mutability. The Romantic poets were particularly aware of the grim irony inherent in the efforts of man, but Coleridge noted with special care in **Kubla Khan** that the mortal ceaselessly aspires to immortality, which can never be achieved except temporarily by arresting a moment in the flux of time. The significant moment in this context is creative, such as the endeavor of Kubla Khan, which harmonizes the contradictory forces of creation and destruction. Such a moment is symbolized by Kubla Khan's dome. Thus the poem is not one of fulfillment but of aspiration. —T.B.

1003. Epstein, Arthur D. **Coleridgean Reconciliation in Euripides' BACCHAE**, CentR, 15:2, 1971, 162-173. Coleridge's concept of the balance or reconciliation of opposites is as useful in illuminating this work as in shedding light on Shakespearean masterpieces. The significance and power of the play resides largely in the union of polar abstractions such as human and superhuman, old and new, rational and irrational, acceptance and rejection, and chaos and order. These are symbolized and concretized in the two focal figures, the young god Dionysus and the young King Pentheus. —R.H.W.

John Keats

1004. Das, B. **Process and Reality in the Odes of Keats**, IJES, 11, 1970, 17-33. The relationships among Keats's Odes become fully comprehensible when the meaning and value of truth in relation to existence are considered. J. W. Bate observed in **John Keats** (Harvard U., 1963) that the theme of all Keats's odes except **Psyche** is process. In the **Ode to Autumn** life and death are no longer contraries but parts of the total reality. As Keats passes from the world of process to the world of reality, the physical and mental planes are united in truth. This is a level on which Keats seeks permanent values rather than the permanence of objects. —T.G.

Walter Savage Landor

1005. Mathur, O. P. **W. S. Landor as Dramatist**, IJES, 9, 1968, 60-73. Landor disliked the theater and had no knowledge of practical stagecraft, but he had deep interest in viewing characters at moments of crisis, which makes his **Imaginary Conversations** essentially dramatic pieces. He could imagine highly dramatic characters and situations but could not weave them into organically sound plots. Yet when his imagination is stimulated by his characters expressing themselves in action, he attains a dramatic unity of passions, action, and language. —T.B.

1006. Ruoff, A. LaVonne. **Landor's Letters to His Family: 1826-1829**, BJRL, 54:2, Sp. 1972, 398-433. This edition consists of 13 holograph letters from Landor to his brother and sisters, Elizabeth and Ellen, during the most satisfying and productive decade of his life. The publication of **Imaginary Conversations** and the formation of new friendships drew him into the society of young writers and artists. The strongest influence during this period was Francis George Hare, who urged him to expand **Conversations** and introduced him to new friends, including Lord and Lady Blessington and their circle. —E.A.B.

Percy Bysshe Shelley

1007. Swaminathan, S. R. **The Mourners in Shelley's ADONAI**, *IJES*, 9, 1968, 96-108. The current view that Stanzas 31-34 are Shelley's self-portrait and that Stanza 35 is Leigh Hunt's, seems questionable because Shelley portrays the mourners by alluding to their work. In Stanzas 31-34 the allusions to Actaeon and to a Bacchus-like figure can only refer to Hunt, whose extravagant attachment, both in his works and in personal habits and beliefs, to myths of nymphs, Bacchus, and all Arcadian rituals was well-known to his contemporaries. In Stanza 35 the mourner described as the "last" of "that crew" is characterized by his silent devotion to the dying poet. From Shelley's own testimony we know that Severn's wordless but total loyalty to Keats and his tireless sacrifices drew forth Shelley's deep admiration. Therefore the description of the last mourner would seem to fit Severn much better than Hunt. —T.B.

1008. Baskiyar, D. **"Truth and Beauty" in Shelley**, *IJES*, 7, 1966, 73-85. Because for Shelley poetry was not only a description of life but also the embodiment of truth, he contradicted Plato's assertion that poetry was thrice removed from the truth. Since truth is eternal and transcendental, it is "imageless" and cannot be physically represented. As Stopford Brooke noted in his *Inaugural Address to the Shelley Society* (*Shelley Society Papers*, Pt. 1, 1886, 5), Shelley's passion for truth was also reflected in his personal conduct. Truth is a moral value to him just as beauty is. But his approach to the concept of beauty is more emotional than intellectual because he thinks that Ideal Beauty prepares man for a direct and immediate perception of truth. Plato's approach to beauty is objective, universal and dialectical, but Shelley's is subjective and aesthetic. —T.B.

Cf.: Item 1027.

IX. VICTORIAN

Matthew Arnold

1009. Schneider, Mary W. **Orpheus in Three Poems by Matthew Arnold**, *VP*, 10:1, Sp. 1972, 29-44. Arnold alludes to Orpheus in *Memorial Verses* (1850), *Thyrsis* (1866) and *Empedocles on Etna* (1852). In each, however, the use he makes of Orpheus is determined by subject and form. In the first he is presented as singer, in the second as the greatest of the pastoral poets. In *Empedocles* he is a religious poet. Orpheus is still generally considered a nature poet, with each of these three forming a facet under the general heading. —P.A.H.

Emily Brontë

1010. Moglen, Helene. **The Double Vision of WUTHERING HEIGHTS: A Clarifying View of Female Development**, *CentR*, 15:4, 1971, 391-405. The novel is a probing account of the development of a female personality in relation to itself and to the external world; its movement is cohesive and linear, not cyclical. In the powerful story of Catherine and Heathcliff we see a childish, narcissistic female ego, while in the ensuing story of Cathy we observe the female's progress through the sexual conflict and initiation of adolescence to the compromises of mature womanhood. —R.H.W.

Robert Browning

1011. Govil, O. P. **Browning's "Literary Father,"** *IJES*, 9, 1968, 1-17. Browning looked upon W. J. Fox as his "literary father" not only because Fox secured literary recognition for him, but also because Fox played an important part in shaping his

poetic genius. The abandonment of the projected volume of juvenile verses, *Incondita*, and the composition of *Sordello* may be traced to Fox's influence on Browning's early work. Fox had such wide intellectual influence that he also helped to form J. S. Mill's literary ideals. His discovery in Tennyson of a new poetic mode—that of the combination of metaphysical concepts with psychological observation—inspired Browning to search for his personal idiom along these lines, as we see in his criticism of Leigh Hunt's review of Tennyson's early poems. Fox's review of *Pauline* was particularly important to Browning as a clarification of his program, and it led him to choose as the subject of his next poem, *Paracelsus*, "a mighty spirit" of tragic import. Some of Browning's favorite theories regarding poetry and society, the movement of ideas, poetry, and music, and the connection between the poet and his work, are also derived from Fox. Though Fox's influence is noticeable most of all in the early Browning, yet their relationship as "father" and "son" was an abiding one. —T.B.

1012. Hancher, Michael. *Robert Browning: A Review of the Year's Research*, BrownN, No. 8, Sp. 1972, 3-16. [This is a bibliographical essay dealing with works published between July 1970 and July 1971.] —P.A.H.

The Brownings

1013. DeLaura, David J. *Ruskin and the Brownings: Twenty-Five Unpublished Letters*, BJRL, 54:2, Sp. 1972, 314-356. The letters include 16 from Ruskin to Robert, five to Elizabeth, and two from each to Ruskin. They provide details of their literary activities, suggest the relationship of the two men after Mrs. Browning's death, and invite observation on the Brownings' importance in Ruskin's life. The correspondence clearly shows Ruskin's dependence on Elizabeth as a maternal figure to whom he could explain his religious doubts and radical social theories. In Browning he found a strong, stable, aggressive male force, a needed balance to his own confessed weakness and instability. However, the relationship between the two men was further promoted by their surprisingly similar backgrounds and their struggles between Puritan conscience and "dissolving" European culture. The Brownings were important to Ruskin because of their sympathy, their unwillingness to judge him, and their distance from the London scene. They, in turn, were indebted to Ruskin for his public support and praise of their writing. —E.A.B.

1014. Hart, Nathaniel I. *Pen's Portrait of the Abbé*, BrownN, No. 8, Sp. 1972, 26-30. Robert Browning was not especially happy at Pen's painting "The French Abbé Reading"; his objection was primarily with the subject matter. On the whole, the poet was indulgent toward his son's profession. —P.A.H.

1015. Munich, Adrienne. *The Yale Browning Collection: The Beinecke Library*, BrownN, No. 8, Sp. 1972, 21-25. [The article is a general description of items relating to Robert and Elizabeth B. Browning. Illustrated.] —P.A.H.

Thomas Carlyle

1016. Kusch, Robert W. *The Eighteenth Century as "Decaying Organism" in Carlyle's THE FRENCH REVOLUTION*, Anglia, 89:4, 1971, 456-470. Carlyle was a poet, if a poet is one who "sees in metaphor a primary way of knowing. . . . The arc of his metaphoric flight defines the horizon of his awareness." In *Sartor Resartus* he used the wasteland as the metaphor for the 18th century. In *The French Revolution* the pervasive figure was a decaying organism, as indicated by the first episode, in

which Carlyle focuses upon the death of Louis XV rather than upon the accession of Louis XVI. Linked with the idea of decay is that of spontaneous combustion, which results from moral disintegration. The work is pervaded, then, by "images of age, disease, explosion, and death-by-fire."
—T.W.R.

Cf.: Item 1019.

Lewis Carroll

1017. Matthews, Charles. **Satire in the Alice Books**, Criticism, 12:2, Spring 1970, 105-119. Carroll's Alice books seem to be satire, but they are satire manqué. Nonsense, contrasted to the norm Alice represents, is used both for its own incidental value and to perform two semi-satirical functions: to establish Alice and her eventually developed common sense on a higher level than the arbitrary and childish adults of wonderland, and to question by parody the arbitrary etiquette and social behavior of Victorian England.
—K.D.H.

Charles Dickens

1018. Fleissner, Robert I. **Letter to the Editor**, DSNL, 3:2, June 1972, 58-59. A pip is a star, a pip of light, and so is Estella. They are star-crossed lovers. The revised ending of Dickens's **Great Expectations** does not refute this. That Pip sees no future separation is beside the point. At the end they are friends, their future open. —L.J.D.

1019. Dunn, Richard J. **Carlyle and that HARD TIMES Dedication**, DSNL, 3:2, June 1972, 60-61. [Rodger Tarr's **Carlyle and the Problem of the HARD TIMES Dedication**, DSNL, 3:1, Mar. 1972, 25-27 (AES, 16:2, Oct. 1972, 453) indicates the need for clarification of Dunn's article in 2:3, Sept. 1971, 90-92 (AES, 15:10, June 1972, 2934).] **Hard Times** owes much to Carlyle in general in its social criticism, but it also has much of the "battering up" of the poor to which Carlyle objected. It is not likely that Carlyle was intimate with Dickens then or that he had anything to do with the particulars of the novel dedicated to him. Jane Carlyle's fondness for Dickens did not extend, always, to his writings, and neither her influence nor Forster's implies that Carlyle and Dickens were seeing much of each other in the summer of 1854. —L.J.D.

1020. Lansbury, Coral. **Dickens' Romanticism Domesticated**, DSNL, 3:2, June 1972, 36-46. The pastoral myth, never deeply felt by Dickens, did not survive his tours of Scotland and America. Nature's landscape, as presented in **Martin Chuzzlewit** and the novels which follow it, is a hell. Pecksniff is a critical parody of the secular religion of pastoral romanticism for which Ruskin in his Wordsworthian phase was the clearest spokesman. Dickens's animism derives from an imagination trained to see potency in Nature and learning to seek it in man and man's metropolitan landscape. Dickens and Ruskin retain something of the pastoral faith in their uninformed idealization of Australia. Experience forced Dickens to compromise with his vision of the city by a movement to the Victorian version of suburbia.
—L.J.D.

1021. Jump, J. D. **Dickens and His Readers**, BJRL, 54:2, Sp. 1972, 384-397. Dickens was extremely sensitive to his readers' criticism of each installment of a novel. Since he shared many of their attitudes and beliefs—their Christian morality, distrust of established authority, humanitarianism, and love of humor—he became an effective leader of opinion, anxious to maintain reader support. Thus, he often adopted the style of an oral storyteller. He displays, rather than analyzes his characters, indulges in repetition and humorous elaboration of both character and setting, and demonstrates a quick ear

for turn of phrase and dialogue. Dickens's talent was his own, but his readers helped to elicit it and influenced the forms it took. —E.A.B.

1022. Lazarus, Mary. **The Problem of Plorn: Edward Dickens's first days in Australia**, Dickensian, 68:367, May 1972, 90-99. Dickens's youngest son, Edward Bulwer Lytton Dickens, known familiarly as Plorn, followed his brother Alfred's example and emigrated to Australia in 1868. His father provided him with an introduction to G. W. Rusden, a government official who in turn directed Plorn to a post at a bush station. Young Plorn quickly gave up his first position and seemed, to Rusden, unlikely to succeed at his second. Dickens's correspondence with Rusden about Plorn [much of which is published here] was written during the last Farewell Readings and his last illness. [Illustrated with a map and with photographs of Rusden and Plorn.] —L.J.D.

1023. Cohn, Alan M., and William D. Faulhaber, **The Dickens Checklist**, DSNL, 3:2, June 1972, 62-64. [This annotated checklist of recently published primary and secondary Dickens materials includes references to reviews, plays, and recordings.] —L.J.D.

Cf.: Item 1213.

Benjamin Disraeli

1024. Nickerson, Charles C. **Disraeli, Lockhart, and Murray: An Episode in the History of the QUARTERLY REVIEW**, VS, 15:3, Mar. 1972, 279-306. The young Disraeli, acting on behalf of John Murray, dealt with J. G. Lockhart about his connection with the projected newspaper, **The Representative**, and during the tribulations surrounding Lockhart's selection as editor of the **Quarterly Review**. Nine letters from Disraeli to Lockhart [reproduced here with copious annotation] fill in some of the details of the episode and clarify parts of **Vivian Grey** which derive from it. Disraeli's "double-dealing," evident here, may have had something to do with the angry break with Murray. While **Vivian Grey** did his political career nothing but harm, Disraeli's embroilment in high-level political maneuverings must have been instructive. —L.J.D.

Fiona Macleod (William Sharp)

1025. Halloran, William F. **William Sharp as Bard and Craftsman**, VP, 10:1, Sp. 1972, 57-78. Although Sharp was influenced by Rossetti, he gradually became dissatisfied with his mentor's artificiality in the visionary poems. By adopting the pseudonym Fiona Macleod in 1894, Sharp provided himself with new poetic impulse and creativity. Thus he was able to manipulate inner and outer reality more readily and to assert that the ideal unity which he sought was the natural life elevated to perfection and permanence. —P.A.H.

W. J. Fox

Cf.: Item 1011.

Thomas Hardy

1026. Pandit, S. L. **Treatment of Religion in Hardy's JUDE THE OBSCURE**, IES, 11, 1970, 54-62. Besides social protest, a dominant feature of this work is the exposition of an antagonism between the conventional Christian way of life and a certain agnosticism, represented by the shifting opinions of Jude and Sue. Hardy's personal views on religion may be described as a kind of intellectual paganism, although he is

not opposed to the ideas of simple Christian ethics. The most revealing index to his attitude is provided by the scriptural words on the title-page. —T.G.

1027. Tillman-Hill, Iris. **Hardy's Skylark and Shelley's**, VP, 10:1, Sp. 1972, 79-83. Hardy's **Shelley's Skylark** is a recognition of the ironic disparity between his view of the symbolic nature of the bird and Shelley's. While Shelley dwells on the transcendental qualities (the sound), Hardy observes the reality (the body). Hardy recognizes Shelley's capacity to feel as he himself cannot. —P.A.H.

G. M. Hopkins

1028. White, Norman. **The Setting of Hopkins' EPITHALAMION**, VP, 10:1, Sp. 1972, 83-86. Despite some vagueness, this poem, which Hopkins wrote to celebrate his brother Everard's marriage, is a vision of the bathing-place in the river Hodder near Stonyhurst College, Lancashire. The poem mentions the location two other times, and uses similar phrases to describe it. —P.A.H.

1029. Boyle, Robert, S.J. **Hopkins' Use of "Fancy,"** VP, 10:1, Sp. 1972, 17-27. The use of the word "fancy" in Stanza 28 of **Deutschland** is not infelicitous as some critics have charged. Hopkins's understanding of the term is much like Wordsworth's: fancy is inferior to imagination, but they work together to produce a poem. His use of the word elsewhere also suggests its Wordsworthian and Coleridgean connotation. —P.A.H.

Christina Rossetti

1030. Hönnighausen, Gisela. **Emblematic Tendencies in the Works of Christina Rossetti**, VP, 10:1, Sp. 1972, 1-15. Though Rossetti has been called a nature poet, her work reveals that she does not describe nature for its own sake, but like Ruskin and others, seeks to see both things and events for their profound inherent meaning. Each of her emblems is carefully chosen so that she may exploit its deeper significance, usually for religious meaning. This tendency closely allies her with leading pre-Raphaelite painters. —P.A.H.

John Ruskin

Cf.: Item 1013.

Lord Tennyson

1031. Chakraborty, S. C. **Bird and Animal Imagery in Tennyson**, PURB, 2:2, Aug. 1971, 27-38. Tennyson's close association with Lincolnshire accounts for his love of birds, insects, and animals. But his feelings, unlike Shakespeare's, never extend to aesthetic identification with the object. It is with their music and physical characteristics, especially the former, that Tennyson is most concerned, as evidenced by his symbolic and metaphorical use of bird, insect, and animal images. But his animal imagery is distinguished from his bird and insect imagery by its emphasis on shape rather than color. —S.S.R.

1032. Nirula, S. C. **The Becket Fable in Tennyson, Eliot and Fry**, IJES, 11, 1970, 34-53. In Tennyson's historical trilogy (**Harold**, **Becket**, **Queen Mary**), Becket, representing a decadent order, has the stature of a tragic hero. Eliot in **Murder in the Cathedral** asserts that Christian martyrdom is always a design of God and makes the audience think of the efficacy of Christ's sacrifice. Thus he, like Tennyson, is mainly interested in the symbolic value of Becket's death. Unlike them, Fry builds **Curtmantle**

(1961) around the life of Becket, because Fry's principal concern is with human character rather than with religious or philosophical abstractions. It is evident that Becket's story has acquired new dimensions and can be explored by future authors in many new and different ways because it has acquired the status of a fable. But one would have to remember T. R. Henn's view that a fable limited by historical or personal interests may be successfully handled only when the author can underline some element of universal value in it (*The Harvest of Tragedy*, Methuen, 1956). —T.G.

1033. Fredeman, William E. "The Sphere of Common Duties." *The Domestic Solution in Tennyson's Poetry*, BJRL, 54:2, Sp. 1972, 357-383. The desire to interpret Tennyson as a modern poet has obscured the important domestic element, which transcends hearth and home. It is the stabilizing force in the individual life, the protection afforded by a civilized order, and the assurance of meaning in the universe. The domestic idylls are united by a common theme, love and marriage, which, when uncorrupted, is an ennobling force leading man from a personal relationship to unity with all his kind. Because this vision is ideal, it is rarely realized. Nevertheless, human values are the cornerstone of Tennyson's commitment, and in his poetry the domestic vision is as important as alienation. —E.A.B.

William Makepeace Thackeray

1034. Sutherland, J. A. *The Handling of Time in VANITY FAIR*, Anglia, 89:3, 1971, 349-356. This work "was written serially, under pressure and, for the most part, with imperfect preparation." The resulting discrepancies in chronology permit us to trace the novelist's "practice of connecting his narrative in time which was to serve him for the rest of his fiction-writing career." In the earlier parts of the novel chronology is carefully, even fussily, adhered to; later Thackeray seems to chafe under the yoke of strict chronology, and deliberately opens up the second half with a larger scale and vaguer time. This results in "a release of creative vision in which the characteristic Thackerayan grandeur and ease of narrative could fully develop." —T.W.R.

X. MODERN

Peter Brook

Cf.: Item 975.

Walter de la Mare

1035. Samanta, A. C. *Death in de la Mare's Poetry*, IJES, 11, 1970, 70-86. De la Mare, usually dismissed as a belated Romantic, was aware of the many aspects of real life. His understanding of death is materialistic but controlled by idealistic values, and this balance places him on the borderline between materialism and realism. In *Truth and de la Mare* (Walter de la Mare, A Study of his Poetry, Haskell House, 1970), H. Duffin observes that in *The Traveller* death is first a disintegration, but it is soon shown to be a transcendence, although de la Mare is silent about the nature of this transcendence. His vision takes final shape in *What?* where the integration of the introspective mood with the faculty for observing real life is achieved. —T.G.

Lawrence Durrell

1036. Burgess, Anthony. *Durrell and the Homunculi*, SatR, 53:12, Mar. 21, 1970, 29-31, 41 (rev.-art., Numquam, Dutton, 1970). Durrell is more poet than novelist. His *Alexandria Quartet* was a commercial success because of the sex and shocks it gave the

reader, but there was very little dramatic incident or characterization. The double-decker *Tunc* and *Numquam* is more of the same. In both cases the parts are greater than the wholes. Durrell's prose has a great deal of poetry in it, but his fiction lacks vitality.
—M.L.H.

T. S. Eliot

1037. Sena, Vinod. *The Ambivalence of THE COCKTAIL PARTY*, MD, 14:4, Feb. 1972, 392-404. In constructing this play Eliot has succeeded in reversing the customary pattern: instead of having the character gradually become entangled by the sequence of episodes, he starts with a tangle which is unraveled in the first act. As a device to link his characters as they diverge, the Guardians serve remarkably well, but only at the expense of misleading the audience about man's freedom of choice. The play greatly oversimplifies the alternative goals among which mankind must or can choose.
—T.A.S.

1038. Sexton, James P. *FOUR QUARTETS and the Christian Calendar*, AL, 43:2, May 1971, 279-281. The four sections of Eliot's *Four Quartets* allude to four holy days of the Christian calendar: *Burnt Norton* to Ascension Day, *East Coker* to Good Friday, *Dry Salvages* to the Annunciation, and *Little Gidding* to Pentecost. These allusions parallel the poet's state of mind as he moves from a loss of vision, to near despair, to hope after a period of darkness, and finally to comprehension.
—J.C.A.

1039. Sveino, Per. *T. S. Eliot's GERONTION*, Edda, No. 4, 1971, 219-228. The speaker in Eliot's poem is a representative of an aged civilization. The first part of the monologue is a presentation of Gerontion, the second has the character of an objective correlative, the third is again more subjective. Gerontion is unwilling to face the significance of the past and the possibility of change in the future. The poem illustrates Eliot's conception of a life without faith.
—B.J.T.

1040. Virsis, Rasma. *The Christian Concept in MURDER IN THE CATHEDRAL*, MD, 14:4, Feb. 1972, 405-407. The role of the chorus as it moves from ignorance to a spiritual acceptance of Becket's fate is a key to Eliot's concept of Christianity. In this effort to dramatize its spirit, the chorus symbolizes ordinary man, engrossed in the temporal, but capable, with the right stimuli, of recognizing the significance of martyrdom.
—T.A.S.

1041. Sen, J. P. *The Theory of the "Objective Correlative," IJES*, 11, 1970, 99-111. As Eliseo Vivas (*The Objective Correlative of T. S. Eliot in Creation and Discovery*, n.d.), has observed, Eliot's theory does not have universal validity and can be accepted only with some qualifications. This is seen particularly well upon studying Eliot's theory against the background of the ideas put forth by the French symbolists and the Imagists. Eliot himself modified his early notions in his preface to *Elizabethan Dramatists*. In this context it is useful to remember René Wellek's remark in *The Criticism of T. S. Eliot* (SR, 64:3, July-Sept. 1956, 398-443) that in spite of all criticisms levelled against it the phrase conveniently describes the symbolic structure of a work of art.
—T.G.

Cf.: Items 972 and 1032.

E. M. Forster

1042. Raina, M. L. *The Symbol and the Story: The Case of HOWARDS END*, PURB, 2:2, Aug. 1971, 11-26. The novelist who uses symbols must ensure that sym-

bolic and literal meanings supplement each other. In Forster's novels the symbolic and the realistic are often too distinct and produce a split structure rather than being interdependent. The cause of this failure is that Forster, like T. S. Eliot and Virginia Woolf, starts with a realistic story but launches into abstractions of mythical and archetypal value. In *Howards End* he best connects the mimetic basis of the story with symbolic perception; yet even here the symbolism often runs counter to the requirements of the story. The central symbol of the house is unsatisfactory because, though the author intended the house to reconcile opposite points of view, it is not inherited by any child of Henry Wilcox and Margaret Schlegel but by Helen's bastard. Ruth Wilcox, who, like the house, crystallizes the motivations of the different characters, is unconvincing because she is partly "an observed character" and partly the embodiment of hidden aspirations but never a fusion of the two. —S.S.R.

Christopher Fry

Cf.: Item 1032.

Michael Hamburger

1043. Beckman, Gerhard. *The Poetry of Michael Hamburger*, Agenda, 9:1, Win. 1971, 16-21. Hamburger's poetry is distinguished by its complex tone; it is a "poetry of response," of observation and personal awareness, that creates "a powerful tension between tradition and reality, dream and fact." His poetry is also controlled by the use of a rhythm that "contains the vision, in bridging past and present, sensation and intellect, to establish a communication that is at once introspective and social." —E.C.S.

1044. Griffin, Jonathan. *Michael Hamburger, Poet and Poets' Critic*, Agenda, 9:1, Win. 1971, 8-15 (rev.-art.). Hamburger's latest book of criticism, *The Truth of Poetry* (Weidenfeld and Nicolson, 1969), is an inquiry into the complex nature and diverse sources of modern poetry and into the dimensions of the poet's assumed or actual personalities in the poem. His practice as a poet in *Travelling: Poems 1963-68* (Fulcrum Press, 1969) conforms to what he as a critic praises in modern poetry. —E.C.S.

Ian Hamilton

1045. Dale, Peter. *Between the Lines*, Agenda, 9:1, Win. 1972, 38-44 (rev.-art.). The personal lyrics and dramatic monologues in Hamilton's *The Visit* (Faber, 1970) have a limited range of subject, syntax, diction, and imagery. Devices such as isolating epithets and breaking lines between subject and verb risk monotony and mannerism. Hamilton's skill as a poet is best realized when he discards his "defensive irony and emotional caution" in the poems on marriage and mental disturbance. —E.C.S.

A. E. Housman

1046. Stevenson, John W. *The Ceremony of Housman's Style*, VP, 10:1, Sp. 1972, 45-55. While the style of Housman's poems appears weak and repetitive to some, what it truly demonstrates is his ability to overcome his private emotions for the sake of controlling a public performance. The style carries the meaning rather than the poet's emotion. He frequently plays the formal style off against the informal. The use of other stylistic devices supports this observation, as does the recently discovered lecture on Swinburne, delivered by Housman in 1910. —P.A.H.

Ted Hughes

1047. Dale, Peter. **CROW**, Agenda, 9:2/3, Sp./Sum. 1971, 97-101 (rev.-art.). This work (Faber, 1970) is not a folk epic as some reviewers have supposed; it is a fragmentary sequence of poems. Crow himself does not function adequately in symbolic terms and is merely a verbal unifying device. The opening poems hint at a formal structure, but the structure becomes more tenuous as the sequence progresses. The internal structure of the verse is constructed on three devices: the catalogue, the catechism, and repetitions of opening and closing phrases. **Crow** is finally "a hysterical assertion that there is violence and aggression to survival on earth, in society, and in love."
—E.C.S.

Aldous Huxley

1048. Marovitz, Sanford E. **Aldous Huxley's Intellectual Zoo**, PQ, 48:4, Oct. 1969, 495-507. Huxley's concept of man as a composite being is often objectified in animal imagery. Man is spirit, mind, and body, a beast capable of self-transcendence. Huxley's novels of ideas require that his characters be mouthpieces; the animal images applied to them are effective both because the images are sharply focused and because they reveal, through their appropriateness, the idiosyncracies of the character types being portrayed. His use of these figures is at first brightly ironic, but it is gradually transformed to pessimism and mysticism as he grows preoccupied with social concerns. Finally, the unity of body, mind, and spirit which is essentially man, is expressed with reference to excretion and the excretory organs.
—K.D.H.

Bernard Kops

1049. Weber, Brom. **Half Ham, Half Hamlet**, SatR, 53:18, May 2, 1970, 29-30 (rev.-art., *By the Waters of Whitechapel*, Norton, 1970). With this work Kops, a talented playwright and poet, has achieved maturity as a novelist. In it he deals with material he has explored in drama and fiction, the past and present of Jewish immigrants in London's East End slums; but the Jewishness of his protagonist is ultimately only a descriptive social fact, for the novel is a psychological study that rises from the ethnic particular to a more general human level.
—M.L.H.

D. H. Lawrence

1050. Wagner, Jeanie. **A Botanical Note on AARON'S ROD**, DHLR, 4:3, Fall 1971, 287-290. The botanical connotations of the title of this work enrich one's appreciation of it. In the novel, Aaron's rod is the name given to the protagonist's flute. It is also the name of the yellow mullein plant, which is a fly trap for destructive insects. In the light of this information, the worthless individuals who are attracted by the sweetness of the flute are like insects around the potent purgative plant.
—R.T.C.

1051. Gutierrez, Donald. **Circles and Arcs: The Rhythm of Circularity and Centrifugality in D. H. Lawrence's LAST POEMS**, DHLR, 4:3, Fall 1971, 291-300. Many of these poems violate the "rules" of the New Critics and are often characterized as being marred by a prolix solemnity and intensity. Yet a larger artistic design unifies many of these late poems: "a pattern of figurative centrifugality and circularity . . . a movement outward from a center and an endless movement around a center." Centrifugality, in this context, connotes selflessness and integration with the living forces of the universe. Circularity alludes to total self-centeredness which is, together with mechanization, the state of modern industrial man.
—R.T.C.

1052. Cushman, Keith. **The Making of THE PRUSSIAN OFFICER: A Correction**, DHLR, 4:3, Fall 1971, 263-273. Contrary to accepted critical opinion, the version of this work in book form (Dec. 1914) does not contain additions and revisions to the version which appeared under the title **Honour and Arms** in the **English Review** four months earlier. Although the second version is 1500 words longer than the first, the revisions are not Lawrence's later additions. Because of lack of space, certain passages were excised from the **English Review** version by Norman Douglas, who was then an editorial assistant on the magazine. The holograph in the University of Texas Library confirms these assertions. —R.T.C.

1053. Hill, Ordelle G., and Potter Woodberry. **Ursula Brangwen of THE RAINBOW: Christian Saint or Pagan Goddess**, DHLR, 4:3, Fall 1971, 274-279. The association of Ursula Brangwen with Ursula, the Christian saint, is only valid at that point in the narrative at which it is made. By the end of the novel, the associations are more pagan than Christian, and a mythic reading of the wild horses section suggests that Ursula is a composite Horses-Venus figure. The horses connote "full passionate masculinity" rather than the superficial masculine dominance of "the man's world." —R.T.C.

1054. San Juan, Epifanio, Jr. **Theme Versus Imitation: D. H. Lawrence's THE ROCKING-HORSE WINNER**, DHLR, 3:2, Sum. 1970, 136-140. Fiction cannot be reduced simply to allegorical statements of the ideas contained within the work. This work must be seen as an artistic whole rather than an embodiment of various ideas ranging from sex to the occult. The ideas are just as much devices as all other facets of the story. Theme cannot be separated from form: the action is a formal analogue of the "dialectical interplay" of fantasy (make-believe) and the worldly (material pleasure) and how this affects the relationship between Paul and his mother. —R.T.C.

1055. Sagar, Keith. **"Little Living Myths": A Note on Lawrence's TORTOISES**, DHLR, 3:2, Sum. 1970, 161-167. Lawrence's tortoise poems appeared in **Birds, Beasts and Flowers** (1923) as though they were six separate poems. Because of this, they have rarely been considered as a unified whole. The tortoises are "little living myths" symbolizing the "tremendous unknown forces of life." The sequence realizes brilliantly the uniqueness of these particular animals at different times of their life-cycle, and eventually they take on wider significance, "representing a larger unity which includes the human." —R.T.C.

1056. Hinz, Evelyn J. **Juno and THE WHITE PEACOCK: Lawrence's English Epic**, DHLR, 3:2, Sum. 1970, 115-135. Many critics look at Lawrence's first novel in the light of his later fiction; it is more satisfactory, however, to approach it without external considerations. The tripartite formal structure is marked by a concentration, in each of the parts, upon the mythic and natural, the historical and national, and the typical and personal. The classical and literary allusions, the theme, tone and form of the novel make this "Lawrence's British epic, with England as Troy." —R.T.C.

1057. Barber, David S. **Can A Radical Interpretation of WOMEN IN LOVE be Adequate?** DHLR, 3:2, Sum. 1970, 168-174. A judgment based on an evaluation of the socio-economic premises of this work is seriously limited. Martha Vicinus's radical aesthetic forces her to reject a major section of the novel because the ideas are "unacceptable" (**Lawrence Among the Radicals: MMLA, 1969: An Exchange**, DHLR,

3:1, Sp. 1970, 63-69). Lawrence's solution, she argues, requires that the reader assent to an elitist social philosophy. Such an approach to works of art, however, views the novel as a social tract and leads to a distorted reading. A criticism of values within a novel should not automatically lead to a rejection of the work. —R.T.C.

1058. Zytaruk, George J. **What Happened to D. H. Lawrence's GOATS AND COMPASSES?** DHLR, 4:3, Fall 1971, 280-286. Following the suppression of *The Rainbow*, a prospectus was distributed which announced a scheme to issue privately works which deserved to be published but which were against the tenor of the times. A "philosophical work" by Lawrence was also announced as being forthcoming; this was entitled *Goats and Compasses* and has long been presumed lost. From new information contained in *Lady Cynthia Asquith: Diaries 1915-1918*, ed. E. M. Horsley (Hutchinson, 1968), it appears that the missing work is none other than *Women in Love*. —R.T.C.

1059. Zytaruk, George J. **THE UNDYING MAN: D. H. Lawrence's Yiddish Story**, DHLR, 4:1, Sp. 1971, 20-27. On those occasions when Lawrence rewrote the works of others, he transformed the material into something indisputably his own. He rewrote several of S. S. Kotliansky's translations from Russian, and the latter supplied Lawrence with a Jewish folk-tale, *Maimonides and Aristotle*, which he reworked into the very "Lawrentian" story *The Undying Man*. Lawrence's version is imbued with profound implications which the original completely lacked: it must be regarded as "a work of art of the highest order." —R.T.C.

1060. Garcia, Reloy. **The Quest for Paradise in the Novels of D. H. Lawrence**, DHLR, 3:2, Sum. 1970, 93-114. The contrast and conflict between the woods and the city—nature and civilization—is central to Lawrence's fiction. His ten novels reveal a progressive search for a sanctuary from the modern world. The early regional novels reveal him as a regionalist to whom the outside world is hell. *The Rainbow* marks the emergence of Lawrence the prophet, concerned with man rather than nature. *Kangaroo* and *The Plumed Serpent* are versions of "the entrance into paradise motifs," in which the protagonist seeks a Garden of Eden. Only in *Lady Chatterley's Lover* does the quest for paradise end: here the quest is subjective rather than geographical and the values transcend environment and locale. —R.T.C.

1061. Thompson, Leslie M. **D. H. Lawrence and Judas**, DHLR, 4:1, Sp. 1971, 1-19. The theme of betrayal is central to much of Lawrence's later fiction, and Judas is frequently used as its symbol. Because of Lawrence's view of Christianity, his attitude toward Judas is sometimes paradoxical. Admiring Judas for his refusal to accept the corrupting Christian ideal, he also saw in the betrayal of Christ, a threat to himself. In the "leadership novels" the personal fears of the messianic Lawrence are embodied in the relationships and conflicts between individualism, annihilation of self, and fear of betrayal. —R.T.C.

1062. Tiedje, Egon. **D. H. Lawrence's Early Poetry: The Composition-Dates of the Drafts in MS E317**, DHLR, 4:3, Fall 1971, 227-252. Previous bibliographical studies of Lawrence's holographs have not been concerned specifically with the composition dates of the various drafts of the early poems. Until further Ms evidence is available many problems must remain unsolved, yet by correlating external evidence (publication dates and biographical information) with internal evidence (arrangement of the drafts in holograph), it is possible to date some of the poems approximately. (A chronological

list of the poems in the Nottingham University College exercise book (Ms E317) is appended.] —R.T.C.

1063. Barua, D. K. **An Unacknowledged Source of Some of D. H. Lawrence's Ideas**, *IJES*, 10, 1969, 57-70. A revival of interest in Edward Carpenter's forgotten works will provide a proper historical perspective for many of Lawrence's brilliant and eccentric ideas on life and sex. Carpenter deeply influenced the climate of thought in which Lawrence existed, and they had common interests. That their dependence on intuition as a mode of perception and recognition of the fundamental problems of society were similar can be seen in their concern for the "wholeness" of man and their faith in the superiority of the instinct over the mind and the intellect. The similarity of their attitudes toward sex is particularly noticeable. Their political views, however, were entirely different. —S.D.

1064. Clark, L. D. **The Apocalypse of Lawrence**, *DHLR*, 3:2, Sum. 1970, 141-160. The **Book of Revelation** was much more than an "influence" on Lawrence's writing: it supplied "the primary form and line . . . of the visions of destruction and renewal of the earth that he summoned up in his life and works." His apocalyptic inclinations were most strongly felt in two periods of crisis: at a time when the world appeared doomed by war and, later, when his own life was doomed by tuberculosis. Seeing himself as the savior of the few, one of his enduring desires was to smash the lie of the old world and create a new life on earth. He took **Revelation** as a storehouse of symbols which could reveal the original mysteries of heaven and earth. —R.T.C.

1065. Desai, S. K. **Lawrence's Idea of the Creative Process**, *IJES*, 11, 1970, 63-69. Lawrence, who shared Bergson's belief in intuition, believed that the true work of art comes only from a "vision" of the artist in a state of tension. Like Bradley, he rejects the antithesis between form and content, and since any work of art, e.g., a novel, a poem or a painting, is "one complete thing," the critic must be educated emotionally, as well as scholastically. —T.G.

1066. Worthen, John. **D. H. Lawrence and Louie Burrows**, *DHLR*, 4:3, Fall 1971, 253-262. Lawrence's letters to Burrows entitled **Lawrence in Love** (ed. James T. Boulton, U. of Nottingham, 1968) are of greater interest than the title suggests. Although he was engaged to Louie Burrows for 14 months, their relationship was rather ambiguous. He "felt the shackles of an unthinkingly precipitate engagement especially painful in the strains and conflicts of 1911, after his break from Jessie Chambers, after the death of his mother (with which the engagement is emotionally complicated), and before he knew what he wanted to do in life." Had he married Louie instead of Frieda, his attitudes would have been entirely different. Louie represents the way of life from which Lawrence struggled to escape. —R.T.C.

1067. Beards, Richard D. **The Checklist of D. H. Lawrence Criticism and Scholarship, 1970**, *DHLR*, 4:1, Sp. 1971, 90-102. [This article lists all books and articles about Lawrence published in 1970 under five headings: General; Poetry; Individual Works of Fiction; Non-Fiction Prose; and Drama.] —R.T.C.

1068. Burwell, Rose Marie. **A Catalogue of D. H. Lawrence's Reading from Early Childhood**, *DHLR*, 3:3, Fall 1970, 193-324. [This is an annotated chronological list of every book, play, poem, essay, and Ms the compiler could establish that Lawrence read.] —R.T.C.

Joe Orton

1069. Fraser, Keith. **Joe Orton: His Brief Career**, MD, 14:4, Feb. 1972, 413-419. A look at Orton's brief but spectacular career as a dramatist suggests that his life was an example of black comedy, which is ironically the genre he found most attractive. His irreverent distortions of the verbal and situational platitudes common to modern society are reminiscent of Oscar Wilde. His plots seem derived from Restoration comedy, but are freely supplemented with "bi-sexual arrangements." —T.A.S.

George Orwell

1070. Beadle, Gordon B. **George Orwell and the Spanish Civil War**, DuQR, 16:1, Sp. 1971, 3-16. From Dec. 30, 1936, to June 23, 1937, Orwell took an active part in the Spanish revolution. "Revolutionary Spain provided Orwell with the material for **Homage to Catalonia**, perhaps the finest non-fiction account of the Spanish Civil War." This account "and his later essays on Spain are now documents of historical interest because of Orwell's refusal to ignore facts and serve the anti-Franco cause blindly. Spain is also the key to much of Orwell's subsequent political and literary development." —J.W.F.

1071. Meyer, Jeffrey. **George Orwell, the Honorary Proletarian**, PQ, 48:4, Oct. 1969, 526-549 (rev.-art., **Collected Essays, Journalism and Letters**, ed. Sonia Orwell and Ian Angus, Harcourt, Brace & World, 1968). This edition, though not complete, gives a sharper perspective than previously available to Orwell's life and works. From it emerge the two dominant patterns of his life—his illness and a compulsive need for self-punishment in the interests of a higher cause—and the two dominant themes of his books—poverty and politics. His personal experiences with poverty led him to the belief that the radical political solution of Socialism was necessary to make people behave in a human manner toward one another. —K.D.H.

Harold Pinter

1072. Singh, Mohindar. **Harold Pinter: A Reappraisal**, IJES, 10, 1969, 81-95. Rejecting the "well-made play" with its emphasis on background information and character motivation, Pinter searches for a higher degree of realism. Each of his plays represents a vision of life, depicting the horrors of society and the truth about human beings, thus effectively attacking and criticizing society. He combines his instinctive sense of theater and rhythm with a central image of a room which serves as a microcosmic view of the world. His plays are therefore more complex than the average absurd play, and it is inadequate to describe them as something resembling a child's view of existence. —S.D.

Dorothy Richardson

1073. Rose, Shirley. **Dorothy Richardson's Theory of Literature: The Writer as Pilgrim**, Criticism, 12:1, Win. 1970, 20-37. For Richardson, the "new" novel, the novel of the future, will emphasize particularity and individuality, rather than universal applicability of experience. For her, the novel must become, like poetry, able to absorb the reader at any point, divorce itself from the traditional dramatic form, and erode linear time. The writer is halfway between the real world and the mystic; he dwells in the prison of beauty, content to report rather than explore the glory he sees. He guides the reader on a tour of his mind, to show him a quest analogous to the reader's, but with specific—and perhaps different—goals. —K.D.H.

George Bernard Shaw

1074. McDowell, Frederick P. W. **PASSION PLAY**, IndS, 11:1, Fall 1972, 6-7 (rev.-art., *Passion Play*, ed. Jerald E. Bringle, Windhover, 1971). Though primarily an early literary exercise, this work reveals some of the chief characteristics of Shavian drama. It demonstrates Shaw's tendency to invert normal and conventional situations, and it illustrates his genius for appreciating both sides of conflicts between opposing characters such as Jesus and Judas. —B.J.M.

1075. Laurence, Dan H. **Bernard Shaw and the American Theater: A Projected Study**, IndS, 11:1, Fall 1972, 1-4. [In his projected book Laurence will provide a thorough examination of Shaw's dealings with American managements and with the performers who appeared in his plays.] Since performances by Richard Mansfield, Arnold Daly, and other actor-managers proved to be unsatisfactory to Shaw, he negotiated with established managements to produce his plays, using British actors and companies that he selected and rehearsed in London. Several successful tours resulted, but continual quarrels caused these negotiations to cease. Shaw then established a fairly satisfactory arrangement with the Theatre Guild; however, the Guild's operations were so chaotic that the firm lost money on every Shaw play it produced. Shaw's later plays have been neglected by the American theater. —B.J.M.

1076. Nickson, Richard. **Shaw and the London Library**, IndS, 11:1, Fall 1972, 4. On Dec. 12, 1948, Shaw sent a postcard to the London Library asking for a book on Elephantine papyri. —B.J.M.

C. P. Snow

1077. Morris, Robert K. **Thematic Skeletons. Fleshed Out with Plot and Character**, SatR, 53:34, Aug. 22, 1970, 43-45, 55 (rev.-art., *Last Things*, Scribners, 1970). This work closes Snow's 11-novel sequence *Strangers and Brothers*. It has much in common with the earlier novels, presenting the triumph of reason and logic in a world growing progressively more insane. The sequence provides a chronicle of the dilemmas of an age, and its hero, Lewis Eliot, gives us a possible model of privileged intellect worthy of emulation, for *Last Things* remains healthily and hopefully open-ended, uncluttered with day-of-judgment visions. —M.L.H.

1078. Ramakrishnaiah, C. **Possessive Love in STRANGERS AND BROTHERS: A Study of C. P. Snow's Use of the Principle of Resonance in Developing the Theme**, IJES, 11, 1970, 112-121. Snow regards possessive love as the "one-sided devotion" bestowed upon its subject by a parental figure, foredoomed to be rejected by the subject who feels "claustrophobic" until an open clash occurs. The consequent emotional crisis leads the suffering giver toward self-comprehension. The iterative treatment of this theme is achieved through "resonating devices" such as verbal echoes and flashbacks that induce a mood of reminiscence. With the momentary insight that follows, the principal characters comprehend the significance of their past experiences. As a structural device, "resonance" is responsible for the "cyclical" or cumulative nature of the novels, as Cooper has shown in *C. P. Snow* (Longmans, Green, 1959). Functionally, this device is analogous to the physical phenomenon of resonance, and its use in shaping a novel shows Snow to be a highly original novelist whose art is deeply influenced by his identity as a scientist. —T.G.

J. R. R. Tolkien

1079. Boswell, George W. **Proverbs and Phraseology in Tolkien's LORD OF THE RINGS Complex**, UMSE, 10, 1969, 59-65. Devices of language in *The Hobbit* and the trilogy include inversions that give an archaic flavor, differentiated levels of pronunciation, set phrases, riddles, significant names, curses, blessings, magical songs, exhortation, and above all proverbs, "the smallest form of folk literature," generally based on metaphor and involving other figures of speech, notably antithesis and hyperbole.

—S.M.A.W.

1080. Epstein, E. L. **The Novels of J. R. R. Tolkien and the Ethnology of Medieval Christendom**, PQ, 48:4, Oct. 1969, 517-525. In his introduction to the paperback edition of *The Lord of the Rings* Tolkien commented that his framework for the trilogy was "primarily linguistic in inspiration." Through the linguistics of medieval tongues one can begin to locate the world of Middle-earth in time and space. The outer names of the Dwarves are derived from Old Norse sources; those of Elvish persons and places are Celtic, primarily Welsh; and those of the Elvish "runes" are Finnish. The names themselves help place Middle-earth in France of 800-1200 AD, a speculation supported by the OE names of the men of Rohan. Rohan itself is the name of one of the oldest families in Europe, a Breton family. Finally, the semi-permanent presence of a menacing enemy, Sauron, to the east and south of Middle-earth, recalls the threat of the Saracens to the evolving and multi-faceted entity known as Christendom.

Charles Tomlinson

1081. Edwards, Michael. **The Poetry of Charles Tomlinson**, Agenda, 9:2/3, Sp./Sum. 1971, 126-141. Tomlinson's poetry is "a negotiation with space and time. It is a continually repeated attempt, by meeting an uncontrollable world of spatial complexity and temporal flux, to create a dwelling for human imagination and for human passion." These negotiations center on an encounter, where time is a cause of alienation, between the narrator and the external world or on his relationship to society or certain buildings. Epistemology and antithesis form an integral part in these encounters, creating a poetry that appeals more to the mind and imagination than to the evocation of emotions.

—E.C.S.

Evelyn Waugh

1082. Davis, Robert Murray. **HARPER'S BAZAAR and A HANDFUL OF DUST**, PQ, 48:4, Oct. 1969, 508-516. This work appeared as a serial in *Harper's Bazaar* just before its American publication. The differences between the serial and the novel reveal that Waugh changed the tone of the book to emphasize the value of the world, which was fast decaying under the feet of its hero. The ease with which cuts were made reveals that Waugh's approach to the novel was through its original and final ending—which differs radically from that in the serial.

—K.D.H.

Denton Welch

1083. Phillips, Robert. **A VOICE THROUGH A CLOUD: Denton Welch's Ultimate Voyage**, CentR, 15:2, 1971, 218-228. The subject of this novel, Welch's last and most mature work, is life and the struggle to preserve it against illness, intense suffering, pain, and death in the ordinary world of pretense, hypocrisy, and insincerity. Much of the novel is autobiographical, for it records the liberation of a spirit tied to an infirm body. The author's vision of death ennobles his artistic vision, which recalls the *Book of Job*, Dante's *Divine Comedy*, and Tolstoy's *Death of Ivan Ilych*.

—R.H.W.

John Whiting

1084. Robinson, Gabriele Scott. **Beyond the Waste Land: An Interpretation of John Whiting's SAINTS DAY**, MD, 14:4, Feb. 1972, 463-477. Many of the obscurities in Whiting's play can be at least partially elucidated by reference to various drafts available in Ms. By the use of shocking changes in mood and irrational shifts in characterization, he sought to dramatize the disintegration of Western civilization. The result is comparable to Shaw's **Heartbreak House**, but inferior because of its allusiveness and lack of restraint. At times Whiting seems to be dramatizing the gloomy predictions he found in Lewis Mumford's **The Condition of Man** (1944). —T.A.S.

Virginia Woolf

1085. Sharma, O. P. **Feminism as Aesthetic Vision: A Study of Virginia Woolf's Mrs. Dalloway**, PURB, 2:2, Aug. 1971, 1-10. Woolf thought that the work of women novelists belonged to a special genre because their novels reflected the inner life of women. As a committed feminist she saw herself as part of that tradition of novel-writing although she devised for herself an individual technique. She believed that reality could be reached through a complete exploration of the mind of the new woman and she tried to communicate her view of that reality accordingly in **Mrs. Dalloway**. Essentially a feminist work, it carries us through the understanding of the feminine mind toward an understanding of truth and beauty. —S.S.R.

Drama

1086. Long, Mark. **About THE PEOPLE SHOW**, DramR, 15:4, Fall 1971, 47-72. England's first experimental theater group began in 1966 with a few "artistically inclined" people putting on a "non-performance" show in a dingy basement near London. Scriptless, the show varied from performance to performance, changing radically every few weeks. The group has traveled extensively, accepted new members, lost others, and moved toward a visually structured, still unscripted, type of theater. [The article was edited from recorded interviews, but the interviewers' names are not given. It includes a step-by-step description of **The People Show 39** as it was presented in late summer, 1971.] —S.A.W.

Fiction

1087. Kilvert, Ian Scott. **British Fiction 1968**, BBN, May 1969, 329-333 (rev.-art.). Novels published in Britain in 1968 were generally weak. Many distinguished writers did not publish at all, and others, like Lawrence Durrell and Iris Murdoch, produced competent novels which did not quite measure up to their talents. C. P. Snow (**The Sleep of Reason**, Scribner's) and Anthony Powell (**The Military Philosophers**, Heinemann) produced the best novels of the year, and good work was done by Francis King (**Brighton Belle**, Longman's) and Alan Sillitoe (**Guzman Go Home**, Doubleday) in short story collections. —J.J.M.

Poetry

1088. Raine, Kathleen. **FOUR POINTS OF A SATIRE**, Agenda, 9:2/3, Sp./Sum. 1971, 112-119 (rev.-art., Reprographia, n.d.). The four poets included in this selection "represent the diversity, and sometimes the uncertainty, of Scotland's cultural heritage." Stuart MacGregor, who writes in English, does not seem to share the passion of other Scottish poets for native speech. The poetry of William Neill is written in English, Lallans, and Gaelic; it is modern in spirit although its subject is legendary heroes. Sorley Maclean, who writes in Gaelic, is a bardic poet; a fact that makes him remote

to many modern readers. George Campbell Hay, writing in Lallans and Gaelic, is a lyric poet in the manner of the oran (songs). —E.C.S.

AMERICAN

IV. THEMES AND TYPES

Fiction

1089. Kazin, Alfred. **The War Novel: From Mailer to Vonnegut**, *SatR*, 54:6, Feb. 6, 1971, 13-15, 36. Mailer's *The Naked and the Dead* was the first important novel about World War II. And though it shows a departure from the Hemingway novels of World War I, Mailer still speaks of war as the one "big" experience left for the average man. Writers such as Joseph Heller (*Catch-22*) and Kurt Vonnegut, Jr. (*Slaughterhouse Five, or the Children's Crusade*) began to depict war not only as total insanity, but as part of an ongoing world insanity in which the individual is doomed to be a victim. Finally William Eastlake's *The Bamboo Bed* is not so much about the Vietnam War (which it grew out of), but the continual American war that began with Americans fighting the Indians. —M.L.H.

Myths

1090. Valletta, Clement L. **Putting On the American Dream**, *Dialogist*, 1:2, Sum. 1969, 41-49. Unlike novelists who discuss the American Dream, the social critics Marshall McLuhan and Herbert Marcuse believe that pervasive social changes in America allow rather than prevent a celebration of self. Quotations from McLuhan's and Marcuse's writing reveal an agreement that "homogeneity" is based upon "individuality" and that "technological promise" determines "modern enslavement." McLuhan "is disturbed yet entranced with media and tribal association" and Marcuse points out "the need for seeing and acting upon meaningful alternatives" to the status quo. Aesthetic implications appear in the writings of both critics. —C.M.

V. SEVENTEENTH AND EIGHTEENTH CENTURIES

William Hill Brown

1091. Byers, John R., Jr. **Further Verification of the Authorship of THE POWER OF SYMPATHY**, *AL*, 43:3, Nov. 1971, 421-427. New evidence establishes Brown's authorship beyond reasonable doubt. A signed statement dated Oct. 31, 1900, by Rebecca V. Thompson asserts that her uncle was the author. Another document, dated May 1901, by Helen Frances Dinsmore supports that statement. A letter from Mrs. Margaret Mascarene Hutchison (Apr. 25, 1789), comments on the real people depicted in Brown's new novel. [The first two documents and the pertinent passage from the letter are printed.] —J.C.A.

Edward Taylor

1092. Russell, Gene. **Dialectal and Phonetic Features of Edward Taylor's Rhymes: A Brief Study Based upon a Computer Concordance of His Poems**, *AL*, 43:2, May 1971, 165-180. An examination of Taylor's poems with the aid of a concordance shows that the poet was much more systematic and, in fact, experimental than has been supposed. His supposedly bad or off rhymes are either true rhymes in Taylor's Leicestershire pronunciation, or differ only in one phonetic feature in the final consonant (such as [t] and [k] differing only in place of articulation) or consonant cluster. cursory analyses of Taylor's use of function words and of nouns suggest that further study of concordance

materials may lead us to revise many of our generalizations about the poet's style, such as his assumed lack of growth in craftsmanship. —J.C.A.

VI. NINETEENTH CENTURY, 1800-1870

Charles Brockden Brown

1093. Schulz, Dieter. **EDGAR HUNTLY as Quest Romance**, AL, 43:3, Nov. 1971, 323-335. This work, though not entirely successful structurally, is a complex and modern development of the quest romance. Outwardly there are three quests: Huntly's search for the murderer of Waldegrave, his pursuit of Clithero, and his adventures with the Indians. Beneath this, however, the hero is actually in search of his inner self. At first, this inner self is expressed by the hero's doubts about his own motives; then he finds in Clithero a dark alter ego; and in his struggle for survival against the Indians he becomes the object of uncontrollable internal forces. His return after his ordeal should traditionally culminate in his balanced adjustment to the universe, but instead his inner self subverts his rational being and brings about its own destruction in the death of Clithero. The pattern is echoed in later American fiction, notably in Poe, Hawthorne, and Melville. —J.C.A.

Ralph Waldo Emerson

1094. Cummins, Roger Wm. **Unpublished Emerson Letters to Louis Prang and Whittier**, AL, 43:2, May 1971, 257-259. [The article prints three unpublished letters from Emerson: to the lithographer Louis Prang (Sept. 1868) concerning a gift of a cromolith illustration of the Barefoot Boy; to Whittier (Apr. 10, 1875) concerning Whittier's appearance in Lexington, Mass., as part of a centennial celebration; and to Whittier (Aug. 24, 1876) concerning Bayard Taylor's and Whittier's projected visits to Emerson.] —J.C.A.

Cf.: Item 1162.

Nathaniel Hawthorne

1095. Bush, Sargent, Jr. **Bosom Serpents before Hawthorne: The Origins of a Symbol**, AL, 43:2, May 1971, 181-199. A considerable body of lore about live snakes or eels in the stomach or heart of a human being was available to Hawthorne when he wrote *Egotism; or, The Bosom Serpent*. [References in Spenser's *The Faerie Queene* and contemporary newspaper sources have been noted, and four additional newspaper accounts are cited here.] Earlier medical writings indicate a number of such alleged cases, especially Edward May's *A Most Certain and True Relation of a Strange Monster or Serpent Found in the left Ventricle of the heart of Iohn Pennant, Gentleman, of the age of 21 yeares* (1639). Further, Thomas Hooker and other Puritan ministers used the image of the bosom serpent to symbolize the pangs of conscience. —J.C.A.

1096. Allen, Margaret V. **Imagination and History in Hawthorne's "Legends of the Province House,"** AL, 43:3, Nov. 1971, 432-437. Hawthorne's four "twice-told tales" entitled "Legends of the Province House" (*Howe's Masquerade*, *Edward Randolph's Portrait*, *Lady Eleanor's Mantle*, and *Old Esther Dudley*) set forth, as a unit, some significant questions and attitudes toward history and art. The author proposes that the past has lessons to teach, that there is an inextricable continuity between the past and the present, and that the past therefore deserves attention and respect. But he questions the capacity of mere history to make the past alive and usable. Art, as embodied in

Esther Dudley in the last of the four stories, can convey an appreciation of a cultural heritage, including a recognition of the ambiguities of memory, legend, fact, and fable.
—J.C.A.

1097. Alsen, Eberhard. *The Ambitious Experiment of Dr. Rappaccini*, AL, 43:3, Nov. 1971, 430-431. Rappaccini's experiment is motivated by more than a thirst for knowledge; it is a thirst for power to supersede God and his creation.
—J.C.A.

1098. Dobbs, Jeannine. *Hawthorne's Dr. Rappaccini and Father George Rapp*, AL, 43:3, Nov. 1971, 427-430. Similarities between George Rapp, a Utopian commune builder in the Midwest in the early 19th century, and Hawthorne's fictional Dr. Rappaccini suggest the possibility of indebtedness on Hawthorne's part. Rumor associated Rapp with a beautiful girl, Hildegard Mutschler, who was presumably tainted by their relationship, although Rapp and his followers were avowedly celibate. Rumor also had it that Rapp castrated and later murdered his son. Rapp was an experimenter in alchemy and botany, and one of the notable features of his communes was a symbolic garden.
—J.C.A.

1099. Ross, Morton L. *What Happens in RAPPACCINI'S DAUGHTER*, AL, 43:3, Nov. 1971, 336-345. The theme in this work is the conflict between sensory and intuitive evidence in Giovanni's attempt to fathom the nature of Beatrice. The resolution of the conflict is unsatisfactory because Hawthorne resorts to the device of moving from the point of view of Giovanni to an authoritative omniscient point of view. Beginning with the words "There is something truer and more real than what we can see with the eyes and touch with the finger," Hawthorne instructs the reader to trust the intuitive evidence, but Giovanni receives no such instruction and hence makes the wrong decision.
—J.C.A.

1100. Eakin, John Paul. *Hawthorne's Imagination and the Structure of THE CUSTOM-HOUSE*, AL, 43:3, Nov. 1971, 346-358. The structure of this work represents the experience of the creative process. The movement from setting to characterization to the author himself represents the movement of the imagination from an outward to an inward focus. The first part of the essay, descriptive of Salem and the Custom-House employees, reveals the initial deadness of the author's imagination. With the discovery of the scarlet A and the papers of Surveyor Pue the imagination is abruptly awakened, but it returns to a kind of unproductive torpor. The period of torpor is actually a period of gestation, however, for in the final section of the essay the author is again abruptly awakened by his dismissal from office and soon is able to write again. The essay is a fictional presentation of the theorizing about art in the famous passage where the author meditates before the coal fire in his deserted parlor.
—J.C.A.

1101. Stouck, David. *The Surveyor of the Custom-House: A Narrator for THE SCARLET LETTER*, CentR, 15:3, 1971, 309-329. The three major characters in the novel are symbolic, dream-like projections of conflicts and forces which the surveyor-narrator must reconcile within himself. While he is able to judge the prejudices and actions of the community as a whole, he is reluctant to evaluate himself or the characters. It thus becomes impossible to ascertain the relationships of the characters to each other because they are reflections of the same central consciousness.
—R.H.W.

1102. Baym, Nina. *Hawthorne's Women: The Tyranny of Social Myths*, CentR, 15:3, 1971, 250-272. In the stories and three of the four romances, Hawthorne depicts the

life of women as psychological slavery resulting from the male myths that misperceived women and their attributes: warmth, imagination, intuition, nature, the heart, and love. Many of the stories show how men who reject women inevitably reject a part of themselves. *The Scarlet Letter*, *The Blithedale Romance*, and *The Marble Faun* deal centrally with the struggle of women to know and respect themselves despite oppression by a totally male-dominated system. —R.H.W.

1103. Peple, Edward C., Jr. **Hawthorne on Thoreau: 1853-1857**, TSB, 119, Sp. 1972, 1-3. Between 1853-1857, Hawthorne, American Consul in England, attempted to advance Thoreau's reputation and made some of his most candid remarks concerning the man and his work. In touch with many of England's literary men, Hawthorne spoke frequently of Thoreau, admiring his "strength of character," but finding his self-righteousness about his principles to be "offensive and amusing." Still, he was an admirer of Thoreau, asserting him to be a "genuine and exquisite observer of nature." —L.K.U.

Herman Melville

1104. Gupta, R. K. **Hautboy and Plinlimmon: A Reinterpretation of Melville's THE FIDDLER**, AL, 43:3, Nov. 1971, 437-442. Hautboy has been interpreted as representing the ideal healthy view of life. If we consider, however, that we see Hautboy only through the eyes of the disillusioned enthusiast Helmstone, we find that the author is comparing two erroneous views. Hautboy enacts the facile and negative philosophy espoused by Plotinus Plinlimmon in *Pierre*, and can never achieve the profundity of the tragic vision. —J.C.A.

1105. Larson, Charles R. **MOBY-DICK**, Circa 1972, CEA, 34:4, May 1972, 17-19. Clara LePage [a student in Larson's American literature class at American University] feels that Moby-Dick is a symbol of goodness and humanity who is persecuted because of color, and that Ahab is an antecedent of a president who conducts his own Vietnamese War while the crew—the silent majority—looks on. She also suggests that Melville is pleading for a balanced ecology by condemning Ahab's love of violence for its own sake. —B.J.M.

1106. McMillan, Grant. **Ishmael's Dilemma—The Significance of the Fiery Hunt**, CentR, 15:2, 1971, 204-217. *Moby-Dick* is the record of Ishmael's fascinated and fearful attempt to discover the meaning of the Pequod's voyage and Ahab's vengeful pursuit of the White Whale. But Ishmael's attitudes oscillate and reverse in the course of his narrative, and he is unable ultimately to discover the association between the material and the spiritual. He fails in his search for the allegorical significance of his enigmatic experience. —R.H.W.

1107. Cohen, Hennig. **Why Isn't Melville for the Masses?** SatR, 52:33, Aug. 16, 1969, 19-21. Melville, the most famous but least celebrated writer in American literary history, has never been particularly popular with the masses of readers, although he is well entrenched in academe. The sheer bulk of his writings as well as their complexity has contributed to his lack of popularity. But public taste appears to be changing, and Melville's ideas have begun to penetrate the broader reaches of society. —M.L.H.

1108. Sealts, Merton M., Jr. **Melville and Richard Henry Stoddard**, AL, 43:3, Nov. 1971, 359-370. Stoddard was a steadfast admirer, though not an uncritical one, of

Melville's work. Besides references to Melville in his *Recollections* (1903), Stoddard was probably the author of at least three reviews of Melville's poetry in the *New York World* (Oct. 19, 1866, and June 26, 1876) and the *New York Mail and Express* (Nov. 20, 1888) and a retrospective essay in the *New York Mail and Express* (Oct. 8, 1891). In comparison with the neglect of his contemporaries, Stoddard's criticism shows remarkable judgment. [The four articles are reprinted.] —J.C.A.

Edgar Allan Poe

1109. Blish, James. *The Climate of Insult*, SR, 80:2, Sp. 1972, 340-346. Although some critics disparage Poe's work, he is important as a "technical innovator in the field of narrative" and original in his depiction of "insane malice." Poe may have been the earliest American writer of substance to have been "almost a finicking craftsman." In his portrayal of "insane malice," he dealt with a kind of a sensibility more common in our time than in his own. —L.K.U.

Henry David Thoreau

1110. Gozzi, Raymond D. *An Editorial Mishap by Thoreau in A WEEK? A Textual Note*, TSB, 119, Sp. 1972, 6-7. When the publishers Ticknor and Fields prepared the 1868 edition of *A Week on the Concord and Merrimack Rivers*, approximately 1,400 changes were made, "evidently" by Thoreau, in the text of 1849. One of these changes—the elimination of a dash—resulted in an incoherent sentence. This error has been reprinted with one exception in later editions based on the 1868 text; the J. M. Dent edition (London, 1932) solves the problem with a silent emendation. —L.K.U.

1111. Harding, Walter. *The Alfred Hosmer Letter Files*, TSB, 119, Sp. 1972, 7. Hosmer's letter collection in the Concord Free Library is a "virtually untapped" source of information about Thoreau. During his lifetime (d. 1903), Hosmer collected "every snippet of information" he could concerning Thoreau. [A letter to Hosmer from the Rev. David Cronyn (Feb. 29, 1896) reports on a visit with Sophia Thoreau and her mother in 1867.] —L.K.U.

1112. Harding, Walter. *Additions to the Thoreau Bibliography*, TSB, 119, Sp. 1972, 4-5. [This is a continuing bibliography.] —L.K.U.

1113. Schofield, Robert. *Errors in Robert Stowell's A THOREAU GAZETTEER*, TSB, 119, Sp. 1972, 4. [The article lists the errors in William J. Howarth's edition (Princeton U., 1970).] —L.K.U.

Cf.: Item 1103.

Walt Whitman

1114. White, William M. *The Dynamics of Whitman's Poetry*, SR, 80:2, Sp. 1972, 347-360. Whitman's early writing shows no hint of the unique poet who emerged in the 1855 edition of *Leaves of Grass*. What was the catalyst that transformed Whitman into a poet? Whitman finds in nature masculine (aggressive) and feminine (passive) elements; and he finds these elements in himself as well. Thus, his poetry is based on "a sensuous fusion" that occurs when "the passive forces in Whitman are accepting and admiring the active forces in humanity and in all of nature." —L.K.U.

VII. NINETEENTH CENTURY, 1870-1900

Henry Adams

1115. Rule, Henry B. **Henry Adams' Satire on Human Intelligence: Its Method and Purpose**, CentR, 15:4, 1971, 430-444. **The Education of Henry Adams** is not primarily biography, history, or philosophy, but one of the 19th century's greatest works of satire and irony. Taking as his theme the feebleness of the human intellect, Adams projects dramatically certain facets or "doubles" of his personality so that he can smile satirically at them as if they were comic characters in a play, constantly shattered by the impact of realities on their illusions. The Adams in the **Education** is not to be confused with the man, who is not a cynical nihilist but a prophet of the predicament of modern society which lacks the intelligence to control the powers poised to destroy civilization. —R.H.W.

Charles Chesnutt

1116. Baldwin, Richard E. **The Art of THE CONJURE WOMAN**, AL, 43:3, Nov. 1971, 385-398. Chesnutt's aim in this work was "to accustom the public mind to the idea [of Negro equality], to lead people out, imperceptibly, unconsciously, step by step, to the desired state of feeling." Thus he approached his object obliquely through such devices as the choice of a central character (Uncle Julius) as close as possible to current stereotypes, the tradition of subtle manipulation of whites as practiced by slaves, the ironic use of a white narrator and his sensitive wife to frame the tales, and a gently ironic humor. These devices succeed artistically in the first three tales in the book. In the last four, however, the author's approach became more direct. The final story, **Mars Jeem's Nightmare**, shows the difficulty of dealing with specific social problems through the indirect approach. And his later realistic fiction achieved neither greater social effect nor sharper artistic insights. —J.C.A.

Jonathan Townley Crane

1117. Gullason, Thomas A. **The Fiction of the Reverend Jonathan Townley Crane, D.D.**, AL, 43:2, May 1971, 263-273. Four short tales by Crane, published in the **Methodist Sunday-School Classmate** in 1873, demonstrate the legacy of humor, irony, and sophistication he left to his son, Stephen. [The stories are reprinted.] —J.C.A.

Henry James

1118. Chanda, A. K. **Art and Artists in the PORTRAIT OF A LADY**, IJES, 10, 1969, 109-121. Through Madame Merle and Gilbert Osmond, James demonstrates that it is impossible to make life a work of art and to seek perfection in that attempt. Madame Merle cultivates social graces as an aesthetic activity, but they are sterile because they are merely instruments in her plan to use people as a means of fulfilling her ambitions. Her inner life is atrophied, and she lives in moral darkness. Osmond, even less human, arranges as works of art not only his own life and environment, but also the lives of others. Pansy is the best example of this. His exclusive love of the refined becomes a mechanical response, and his sensibility and his emotional vitality are deadened. Isabel, forced to give up a part of her individuality, her vitality and impulsiveness by her marriage to Osmond, realizes that the distinction between life and art becomes a moral one when people turn from real life to manufactured pieces that remain the same, static and false, while their owners gradually lose contact with humanity. —S.D.

1119. Byrd, Scott. **The Spoils of Venice: Henry James's TWO OLD HOUSES AND THREE YOUNG WOMEN and THE GOLDEN BOWL**, AL, 43:3, Nov. 1971, 371-384. James's sketch (1909), written in 1899, provides clues to the author's attitude toward Italian history and toward his characterization of Prince Amerigo in **The Golden Bowl**. Particularly in his references to specific Italian paintings, he laments the "despoilment" of Venetian art treasures by the British during the Austrian occupation in the mid-19th century and later by Americans. The sketch relates, though not explicitly, to the Mocenigo family, one of whose palaces James visited in 1899, and many of whose art works and Mss had been purchased for the British Museum. Amerigo is not simply a creature in a fallen world; he is also a member of a fallen class and a citizen of a fallen nation. —J.C.A.

1120. Maini, Darshan Singh. **The Style of Henry James**, IJES, 9, 1968, 18-29. James's style is not only a tool but also an organic part of his art as a source of poetry having a cognitive function. It must be seen as a complex of semantic and verbal structures as well as a stance of the Jamesian psyche. Its progression, from the overt to the covert, from the functional to the poetic, is achieved through the use of antithesis, parallelism, and counterpoint, and results in the "indirection" of the novels. It is not, however, a mere attempt at mystification but a serious exploration of the mystery of evil. There are also frequent overstatements for bringing out the intensity of the psychological tension within James's characters. These devices build up a complex pattern of "overtures and avoidances." —T.B.

Richard Henry Stoddard

Cf.: Item 1108.

Mark Twain

1121. Byers, John R., Jr. **Miss Emmeline Grangerford's Hymn Book**, AL, 43:2, May 1971, 259-263. Parallels between Isaac Watts's hymn *Alas! and did my Saviour Bleed!* and Twain's *Ode to Stephen Dowling Bots, Dec'd.* seem to indicate that Twain, although not daring to attack a favorite hymn directly, was poking fun at its sentimentality. —J.C.A.

VIII. TWENTIETH CENTURY

Conrad Aiken

1122. DeMott, Benjamin. **Life Carved to a Pointed End**, SatR, 54:5, Jan. 30, 1971, 23-25 (rev.-art., **Collected Poems 1916-1970**, Oxford U., 1971). Although Aiken's poetry was always in tune with the major literary movements of his time, his reluctance to break with certain 19th-century conventions of sound and posture accounts for a certain amount of public neglect. His later poems, in **Sheepfold Hill** (1958) and **The Morning Song of Lord Zero** (1963) provide solutions to problems raised by his earlier works of self-scrutiny. Thus **Collected Poems** represents a full testament to his poetic achievement, testifying "unequivocally to the dependence of comprehensive human knowledge on meditated experience, self-siftings that purify irony of mockery and cross-light despair with attachment." —M.L.H.

Maxwell Anderson

1123. Tees, Arthur Thomas. **WINTERSET: Four Influences on Mio**, MD, 14:4, Feb. 1972, 408-412. Anderson's play centers in a change in Mio's character, or rather a reversal which results from at least four influences on his personality: his love for

Miriamne, the logic of Judge Gaunt, the unselfishness of Esdras, and Mio's memory of his father as aroused in his mind by Miriamne. These psychological forces are interwoven to produce a credible change and give the tragedy a superior pattern. —T.A.S.

Sherwood Anderson

1124. Anderson, David B. **Sherwood Anderson, Virginia Journalist**, NLB, 6:8, July 1971, 251-262. **Hello Towns!**, which combines the best of Anderson's news and feature stories, is the direct result of his rediscovery of the intrinsic worth of uncomplicated human life as represented in the small town. It shows the renewal of his strength through contact with countryside and country people, and it indicates what country journalism can become when a talented literary artist is given the opportunity to recall the worth and dignity of plain people. —R.H.W.

1125. Taylor, Welford D. **Kit Brandon: A Reidentification**, NLB, 6:8, July 1971, 263-267. The original of Kit Brandon, the title character in Anderson's novel, is Mrs. Willie Carter Sharpe, queen of the Roanoke rum-runners. —R.H.W.

1126. Rideout, Walter B. **"The Tale of Perfect Balance": Sherwood Anderson's THE UNTOLD LIE**, NLB, 6:8, July 1971, 243-250. This apparently artless story is a triumph of both technique and meaning. The invention of the storyteller organizes it into an aesthetically balanced whole, and the themes of convention and revolt are set against each other by means of plot, characterization, symbol, and descriptive detail. —R.H.W.

1127. Ferres, John H. **The Nostalgia of WINESBURG, OHIO**, NLB, 6:8, July 1971, 235-242. Winesburg is now more than ever a culture symbol for the ideal past of America's lost innocence and promise. We can ignore or forget the adverse effects of the transition from the agrarian to the industrial order on Anderson's people, not only because we can look with him beyond the Winesburg of his youth to the pastoral idyll of pre-industrial Eden, but also because, having passed comfortably beyond the era that followed it, we find much in its passing to regret. —R.H.W.

1128. White, Ray Lewis. **A Checklist of Sherwood Anderson Studies, 1959-1969**, NLB, 6:8, July 1971, 288-302. [This checklist includes editions, collections, reprintings, and translations of Anderson's works as well as critical and other studies.] —R.H.W.

John Barth

1129. Madjak, Daniel. **Barth and the Representation of Life**, *Criticism*, 12:1, Win. 1970, 51-67. In the **Literature of Exhaustion** (*AtiMon*, 220:2, Aug. 1967, 29-34 [*AES*, 11:1, Jan. 1968, 16]) Barth distinguished between the conventional novel's attempts to represent life, and his novels' attempts to represent representations of life. The distinction has most often been applied to **Giles Goat-Boy** and **The Sotweed Factor**, but is equally useful to explain his earlier work, especially **The End of the Road**, in which the protagonist Horner questions the normal assumption of identity for characters in a novel by taking part in life as if it were drama, role-playing being part of his therapy for the paralytic disease cosmopsis. He changes roles at will, never taking a part seriously. Encountering a man who does play his role seriously and consistently, Horner destroys both that man and his own therapy; consequently, he must take on the role of critic rather than actor. Only when he deals with form, with fiction, can Horner remind himself of man's tendency to regard his fictions as reality. —K.D.H.

Saul Bellow

1130. Rodrigues, Eusebio L. *Bellow's Africa*, AL, 43:2, May 1971, 242-256. Bellow's Africa in *Henderson The Rain King* is a fusion of his reading in anthropology and his imagination. Anthropological studies to which he is indebted are Melville J. Herskovits, *The Cattle Complex in East Africa* (1926); John Roscoe, *The Banyankole* (1923), *The Soul of Central Africa* (1922), and *The Bahima: A Cow-Tribe of Enkole* (1907); Frederick E. Forbes, *Dahomey and the Dahomans* (1851); and Richard Burton, *A Mission to Gelele the King of Dahomey* (1864). —J.C.A.

1131. DeMott, Benjamin. *Saul Bellow and the Dogmas of Possibility*, SatR, 53:6, Feb. 7, 1970, 25-28, 37 (rev.-art., *Mr. Sammler's Planet*, Viking, 1970). With the increasing polarization of literary opinion, conservatives try to fit every behavior and feeling into a grid of cultural decline; radicals insist that art cannot exist unless it is revolutionary and anarchistic. But the productivity of writers such as Bellow is an incitement to optimism. *Mr. Sammler's Planet*, however, has its flaws. Its limited vision isolates the characters in a world closer to satire than reality. Unfortunately, the novel tries to pass itself off as the latter, leaving out too much that matters in present-day thought, feeling, and action. —M.L.H.

1132. Mukherjee, N. *The Bellow Hero*, IJES, 9, 1968, 74-86. The Bellow hero is a man of affirmation and a romantic because at the core of his life is a belief in the dignity of man and the value of man's love for man, and he fights the encroaching selfishness and cynicism of modern society; Bellow shows this war in different novels from different perspectives. The Bellow hero usually belongs to a minority group socially, and since he is also something of an intellectual, he can belong only to the periphery of the Establishment. His one constant endeavor is to demonstrate that it lies within man to deny the alienation imposed upon him by today's money-oriented society and to exist within the "axial lines" of love, sympathy, friendship, and brotherhood. —T.B.

Daniel Berrigan

1133. Isaac, Dan. *Theatre of Fact*, DramR, 15:3a, Sum. 1971, 109-135. Stanley Greenberg's *Pueblo* and Daniel Berrigan's *Trial of the Catonsville Nine* (both 1971) are outstanding U.S. examples of Theatre of Fact, initiated by German playwrights Kipphardt and Weiss. *Pueblo* presents Com. Mark Bucher as a "pathetic victim of the system he serves." Based entirely on documentary material, it moves beyond politics and international naval problems to the ordeal of the individual caught in the dilemmas presented by a system to which ironically he is totally committed, and it dramatizes his awakening to a consciousness of his own existential situation. *Trial*, written by one of the defendants, is more poetic, complex, and personally involved than one expects Theatre of Fact to be. It uses poetry and metaphor to give directness and emotional intensity to the Christian revolutionary message and differs from most drama in that it intends the conversion of performers and audience to a new way of life and action. Other dramatists in the U.S., Europe, and South America are turning to Theatre of Fact as a means of expressing our culture in both its conscious and its subconscious aspects. It may very well prove to be the theater of the future. —S.A.W.

John Berryman

1134. Dale, Peter. *Slithy Tome*, Agenda, 9:1, Win. 1971, 52-61 (rev.-art., *His Toy, His Dream, His Rest*, Faber, 1969). Berryman's idiosyncratic style in *The Dream Songs*

is characterized by the use of inversions, contorted syntax, extended word-spacings, accents to assert meter, inconsistent omissions of stops, and spellings according to sound rather than appearance of words. These devices may have a threefold purpose: to create a dream logic; be a substitute for form and structure in the long poem; and serve as a distancing technique for personal detail, to separate Berryman from his poet-persona Henry. Berryman's article, *One Answer to a Question* (*Shenandoah*, 17:1, Fall 1965, 67-76 [AES, 9:8, Oct. 1966, 2726]), reveals some of the poet's intentions in his long poems. Problems of decorum arise in *The Dream Songs* because the poet presumes the success of his poem in the process of writing it while the reader cannot make that assessment until it has been read. —E.C.S.

Paul Bowles

1135. Evans, Oliver. *An Interview with Paul Bowles*, *MeditR*, 1:2, Win. 1971, 3-15. Bowles has an equal facility with music and fiction. He attended design school and the University of Virginia, "because Poe did." He is influenced by Gertrude Stein, Aaron Copland, and his playwright wife, Jane Auer, as well as Poe. As music critic for the New York *Herald Tribune* (1942-1946), his prose was heavily influenced by the music he reviewed. He writes about foreign places because the U.S. rejects its artists. Bowles feels close to Gide, Proust, Camus, Sartre, *Alice in Wonderland*, and D. H. Lawrence. He uses shock and understatement to help the reader understand. He claims to be only editor and translator of "oral" novels he has worked on. Nature is indifferent to man in Bowles's work, and Sartre and Camus show "us how to live sensibly without the help of God." —J.T.H.

Hart Crane

1136. Uroff, M. D. *The Imagery of Violence in Hart Crane's Poetry*, *AL*, 43:2, May 1971, 200-216. Violence in Crane's poetry is meant to symbolize his major theme that art must destroy in order to find a purer world. The images of wind, fire, and breakage always stress their purgative aspects. In the earlier poems, e.g., *Black Tambourine* and *Chaplinesque*, the poet is victimized and destroyed by the world; later, in *Recitative* and *Possessions*, he is both the destroyed and the destroyer, sacrificing himself in order to destroy the world of fact and feeling and replace it with the purer world of symbolic vision. The creative act is often associated with sexual strain and release, as in *Lachrymae Christi*. In his last poem, *The Broken Tower*, Crane depicts the tower as having been broken by the ringing of the bells, and the brokenness is part of the victory of the poet over the concrete and obdurate world. —J.C.A.

James Dickey

1137. DeMott, Benjamin. *The "More Life" School and James Dickey*, *SatR*, 53:13, Mar. 28, 1970, 25-26, 38 (rev.-art., *Deliverance*, Houghton Mifflin, 1970; and *The Eye-Beaters, Blood, Victory, Madness, Buckhead and Mercy*, Doubleday, 1970). Dickey has infused "more life" with more life, principally in his poetry, but even more explicitly in his first novel. The power and life of Dickey's work, however, depends upon an accidental target presenting itself and the ensuing explosion. Everything is sacrificed in the name of big scenes: vibrancy is all. But the sacrifices scale-down his first novel to the mindlessness of an entertaining shoot-'em-up, when it might have been a much more informing confrontation between intensity and relaxation, romantic projection and commonplace self-effacement. —M.L.H.

Theodore Dreiser

1138. Gerber, Philip L. **The Alabaster Protégé: Dreiser and Berenice Fleming**, AL, 43:2, May 1971, 217-230. At the Charles Patterson Van Pelt Library (U. of Pennsylvania) are 2,000 newspaper clippings and notes in Dreiser's hand, known informally as "The Financier Chronology." They reveal that Dreiser's story of Berenice Fleming, introduced in *The Titan* (1914) and carried through in *The Stoic* (1947)—the second and third volumes of the Financier Trilogy—was literally true to the facts of the life of Emilie Grigsby, the mistress of the financier Charles T. Yerkes, Jr., as exposed in the newspapers. Only her final conversion to Hindu religion and to philanthropy are not true; and a generous interpretation might suppose that the author would have changed this had he been alive for the publication of *The Stoic*. —J.C.A.

1139. Mookerjee, R. N. **Dreiser's Use of Hindu Thought in THE STOIC**, AL, 43:2, May 1971, 273-278. Dreiser had an interest in the *Bhagavad-gita*, but his story of it was neither intensive nor sustained. The conclusion of his last novel in which the heroine Berenice finds comfort in Hindu philosophy, shows the strong influence and collaboration of his wife, Helen. —J.C.A.

Cf.: Item 1148.

William Faulkner

1140. James, Stuart. **Faulkner's Shadowed Land**, DenverQ, 6:3, Aut. 1971, 45-61. Straining to say the unsayable and reflect the multi-leveled richness of man's inner and outer worlds, Faulkner uses multiple points of view. "His world swarms with voices clamoring to be heard, each voice speaking insistently of its own world, from its own point of view." Adding to these voices "the voice of a narrator whose vision transcends the visions of the individual characters," *Light in August* displays this richness in the thematic concerns of white man against black, light against dark, knowledge against appearance of knowledge. Faulkner asks what is true. The answer is self-knowledge, self-awareness. —J.W.S.

1141. Meriwether, James B. **A Prefatory Note by Faulkner for the Compson Appendix**, AL, 43:2, May 1971, 281-284. A previously unpublished introduction by Faulkner to **Appendix: Compson, 1699-1945**, probably intended for the 1946 Modern Library Edition of *The Sound and the Fury* and *As I Lay Dying*, shows a deceptive modesty. [The one-paragraph introduction is printed.] —J.C.A.

F. Scott Fitzgerald

1142. Turlish, Lewis A. **THE RISING TIDE OF COLOR: A Note on the Historicism of THE GREAT GATSBY**, AL, 43:3, Nov. 1971, 442-444. References to "The Rise of the Colored Empires" by this man Goddard" and to "Stoddard's lectures" in Fitzgerald's novel suggest an influence of Theodore Lothrop Stoddard's *The Rising Tide of Color*. Stoddard's popular book maintained that Europe and the eastern U.S. were in the throes of a decline that the more conservative Midwest had not yet experienced, and that, if vigorous steps were not taken, white civilization would be overwhelmed by the increasing numbers of the "inferior" races of the world. —J.C.A.

John Fowles

1143. Brantlinger, Patrick [a], Ian Adam [b], and Sheldon Rothblatt [c]. **THE FRENCH LIEUTENANT'S WOMAN: A Discussion**, VS, 15:3, Mar. 1972, 339-356.

[a] Fowles's experimental and historical best-seller offers a "faintly tinny and trite existentialism," while seeming to celebrate the modern overthrow of Victorian repression. Readers are flattered by having their age's weakness, a fear of emotional intimacy, presented with appealing simplicity as their triumph. [b] His most interesting technical experiment is his use of omniscient commentary in ways that indicate that problems of confusion of meaning are not unique to impersonal narratives. The novel's historical re-creation of the 1860's is "more than commonplace," but Fowles's attitude toward this material is objectionably patronizing. His unearned complacency at being modern sets an aesthetic limit to his important achievement. [c] Unlike avant-garde artists, historians cannot be "absurd." They write and teach history in the late Victorian manner. Fowles's hero is an existential anti-hero seen emerging out of a world beginning to seem meaningless. Narrative form echoes his dilemma, which in turn parodies the plight of today's historian.

—L.J.D.

Robert Frost

1144. Lentricchia, Frank. **Experience as Meaning: Robert Frost's MENDING WALL**, CEA, 34:4, May 1972, 8-12. A dramatic approach to this poem is justified both by New Criticism and by Frost himself. In a dramatic enactment of human experience, Frost shows us a conflict between two specific types of human beings. The speaker can make the specific act of mending a wall take on an aesthetic, imaginative dimension, whereas his neighbor, committed to ends rather than to process, can only see the task as sheer drudgery.

—B.J.M.

1145. Aldridge, John W. **Frost Removed from Olympus**, SatR, 53:33, Aug. 15, 1970, 21-23, 29-30 (rev.-art., Lawrence Thompson, **Robert Frost: The Years of Triumph, 1915-1938**, Holt, Rinehart & Winston, 1970). The second volume of Thompson's proposed three-volume biography continues to reveal the complexity beneath the carefully cultivated public image of Frost the poet. By presenting the psychological torment which Frost evidently tried to avoid by achieving success as a poet, Thompson provides clues to the forces that drove Frost to seek fame rather than greatness.

—M.L.H.

Henry Blake Fuller

1146. Pilkington, John. **Aftermath of a Novelist**, UMSE, 10, 1969, 1-23. Because of his confusion over American realism and European romance, Fuller interrupted his successful career as a novelist for 15 years of journalism. During this period he did write short stories satirizing the American search for culture. He helped Harriet Monroe establish *Poetry* in 1912, then tried writing free verse narratives, chiefly biographies of people who failed to achieve happiness. Some further fiction and serious literary reviewing occupied his last years. His attempts at a comeback as novelist failed; he might better have exploited his talent for satire.

—S.M.A.W.

Stanley Greenberg

Cf.: Item 1133.

Anthony Hecht

1147. Gerber, Philip L., and Robert J. Gemmett. **An Interview with Anthony Hecht**, MediR, 1:3, Sp. 1971, 3-9. Hecht's grotesque techniques are based in the reality of the post-World-War-II experience. He would like to affirm without falsifying in his art. He sees irony as a way of "taking . . . the bravest possible stance toward some

catastrophe." He is not a conscious classicist but admits to being influenced by John Crowe Ransome and Allen Tate. History is relevant to Hecht's world view, because the past and the present mirror each other. He has not been able to distance himself enough to write of Vietnam without fear of falling into mere polemic. He feels that narrative is a wrongfully neglected resource of modern poetry. —J.T.H.

Ernest Hemingway.

1148. McIlvaine, Robert M. **A Literary Source for the Caesarean Section in A FAREWELL TO ARMS**, AL, 43:3, Nov. 1971, 444-447. As has already been noted, the description of the Caesarean birth of Frederick Henry's child was probably inspired at least in part by the fact that Hemingway's wife gave birth to a son by Caesarean section while the first draft of the novel was in progress. However, several similarities suggest that Hemingway had read and was influenced by Dreiser's description of such an operation in *The Genius* (1915, suppressed until 1923). Most striking of these similarities is the comparison of the newborn infant to a skinned rabbit. —J.C.A.

1149. Robinson, Forrest D. **Frederick Henry: The Hemingway Hero as Storyteller**, CEA, 34:4, May 1972, 13-16. The real Hemingway hero in *A Farewell to Arms* is not a passive protagonist, but an active first-person storyteller who articulates and resolves a conflict. The older Henry struggles to reconcile himself to the meaningless death of war victims and of Catherine. He does not succeed in the ordinary sense of solving a problem; rather he gradually defines an image of the apparently unintelligible incidents which led him to despair and isolation. —B.J.M.

1150. Aldridge, John W. **Hemingway Between Triumph and Disaster**, SatR, 53:41, Oct. 10, 1970, 23-27, 39 (rev.-art., *Islands in the Stream*, Scribners, 1970). At the time of Hemingway's death in 1961, there were rumors of unpublished Mss, one of which was the "Land, Sea, and Air Novel." This work, perhaps part of that projected big novel about Hemingway's war experiences, has much in common with *For Whom the Bell Tolls* but lacks the earlier novel's unity. The major problem seems to have been a philosophical one. Hemingway had become too closely identified with his heroes, and his heroes had changed from cynical young men to despairing old ones. —M.L.H.

1151. Donaldson, Scott. **Hemingway's Morality of Compensation**, AL, 43:3, Nov. 1971, 399-420. Throughout his fiction, and especially in *The Sun Also Rises*, Hemingway demonstrated a belief in compensation; that is, that happiness had to be paid for in effort, pain, or grief. His frequent metaphor for this belief was finance. Like Hemingway himself, Jake Barnes in *The Sun Also Rises* is always careful to pay the right amount—as a tip to a waiter, a compensation to a prostitute, a fee to a chauffeur—not too much and not too little. Robert Cohn, Mike Campbell, and Brett Ashley, on the other hand, are freeloaders in their various ways. Easy money is the ruin of the artist, as Cohn demonstrates, and the corruption of beauty and goodness, as with Brett. —J.C.A.

1152. Sharma, D. R. **Moral Frontiers of Ernest Hemingway**, PURB, 2:2, Aug. 1971, 49-59. The Hemingway hero approaches life entirely through personal experience, the only context in which Hemingway understands moral categories. His heroes necessarily deny that personal morality has to depend upon any kind of authoritarian superstructure of values, and the resultant tension between them and the world constructs for

them a special identity characterized by moral integrity and a stoic acceptance of the vicissitudes of life. —S.S.R.

Langston Hughes

1153. Watkins, Charles A. **Simple: The Alter Ego of Langston Hughes**, BISch, 2:10, June 1971, 18-26. Hughes's *Jessie B. Simple* is not intended as an epic hero as some critics have claimed. He embodies the joys as well as the trials of the black masses and functions to expose moral weaknesses. Like the Algerian natives described by Franz Fanon in *The Wretched of the Earth*, Simple has to use fantasy to escape the confining place assigned him by the white world. The objects of Hughes's satire include the strivers, the professionals, and the black leaders who try to pacify the black community and cater to the white. Though Simple is unassimilated and unaccommodated, his interlocutor is not; and since the latter is presented in the first person, the impression is that Hughes is in dialogue with himself—Simple representing his moral positive and the interlocutor his moral negative. Hughes's satire may serve to liberate both himself and the black masses from moral negativism. —R.M.S.

James Jones

1154. Aldridge, John W. **Twosomes and Threesomes in Gray Parée**, SatR, 54:7, Feb. 13, 1971, 23-26 (rev.-art., *The Merry Month of May*, Delacorte, 1971). In his earlier novels Jones's emotional and moral assumptions appear to be suspended in the past, not so much the past of social history as the past of our collective psychological puberty. Though he shows some sophistication in this work, he still lacks sensitivity to the current psychological climate. He has "never progressed in his thinking about human beings beyond the metaphysics of the groin." —M.L.H.

Martin Luther King

1155. Spillers, Hortense J. **Martin Luther King and the Style of the Black Sermon**, BISch, 3:1, Sept. 1971, 14-27. King's popularity resulted at least partially from the style of his sermons. The son of a preacher, King knew the religious tradition of the Southern Baptist Church. But unlike the typical old-fashioned black preacher, King was an educated man and combined the analytical traits of the university scholar with the emotionally appealing manner of the black preacher, so that the rhetoric, the poetic, the intellectual, and the emotional complemented each other in his sermons. Fond of metaphor and symbolism, King drew on scripture and spirituals as well as history, biography, and poetry for his figures and allusions. With a sensitive ear for rhythm, he made effective use of repetition with amplification, building toward an emotional climax. His famous address, *I Have a Dream* (1963), embodied many of his most effective techniques and characteristic themes. —R.M.S.

Harry Levin

Cf.: Item 921.

Jack London

1156. McClintock, James I. **Jack London: Finding the Proper Trend of Literary Art**, CEA, 34:4, May 1972, 25-28. Those critics err who feel that London was trying to be a pure naturalist, dramatizing man's insignificance and brutishness in a Darwinian world. In the romance-realism controversy of the 90's popular critics advocated a compromise between the two strains, thus affirming an image of man as less than angelic but more than animalistic. London likewise admitted man's brutish qualities,

but tried to show man's great potentialities, as is revealed in *The Son of the Wolf*. The Malemute Kid represents man at his best, even though he is tested by a harsh landscape. Because London was so skillful at creating his landscapes, he unintentionally drifted toward the pessimism that often appears in his stories. —B.J.M.

Archibald MacLeish

1157. Gianakaris, C. J. *MacLeish's HERAKLES: Myth for the Modern World*, *CentR*, 15:4, 1971, 445-463. The play serves as MacLeish's challenge to mankind to commit itself to basic human, ethical priorities or face either self-destruction or dehumanization. The hero-god Herakles parallels modern man in his technological ability to achieve equity with the gods with respect to worldly capabilities. MacLeish explores the correspondences between Herakles and Professor Hoadley, a scientist-intellectual who manifests man's growing, arrogant insensitivity to humanistic ethics. —R.H.W.

Norman Mailer

1158. DeMott, Benjamin. *Inside Apollo 11 with Aquarius Mailer*, *SatR*, 54:3, Jan. 16, 1971, 25-27, 57-58 (rev.-art., *Of a Fire on the Moon*, Little, Brown, 1971). Although this work suffers to a certain degree from Mailer's usual problem of egomania and self-indulgence, Mailer brings a sense of power and achievement to his reporting that serves not only the divinity of Aquarius (his alter ego) but also the dignity of other men. —M.L.H.

1159. Gindin, James. *Megalotopia and the WASP Backlash: The Fiction of Mailer and Updike*, *CentR*, 15:1, 1971, 38-52. As commentary on American society, Mailer's fiction and Updike's have moved in very different, almost opposite directions. Mailer is megalotopian in examining and accepting the amorphousness and diversity of the American experience and in implying new possibilities and new myths to guide it. For Updike, in contrast, only a return to God can save man or America; in a sophisticated version of the WASP backlash he retreats from the complex and depraved present to the social and political corollaries of a simpler and more manageable past. —R.H.W.

H. L. Mencken

1160. Dolmetsch, Carl R. *The Baltimore Sage in a Silly Century*, *SatR*, 52:37, Sept. 13, 1969, 27-29 (rev.-art., Carl Bode, *Mencken*, Southern Illinois U., 1969). After the early biographies written under Mencken's scrutiny and his own autobiographical reminiscences, Bode's long awaited biography might have provided a definitive look at the "Sage of Baltimore." Neither a "monument" nor an exposé, it is an attempt at dispassionate judgment, but unfortunately it is also rather dull. What emerges from a discussion of certain salient ideas is neither very interesting nor very enlightening. —M.L.H.

W. S. Merwin

1161. Gustafson, Richard. *What Is Merwin Trying To Do*, *P&C*, 7:1, 1972, 29-35. Merwin is becoming an important poet and perhaps may soon be an essential one. Although his latest volume has a contracted quality—gray tones rather than colors and shorter poems—his technique is improved. Like Williams and Cummings, he may be termed a reductionist, a poet who attempts to shrink and at the same time break through to something unknown. The disembodied quality of his poems mirrors modern man's rootlessness and, ironically, a trust in apparently only his own lack of faith. —P.G.D.

Henry Miller

1162. Jackson, Paul R. **Henry Miller, Emerson, and the Divided Self**, *AL*, 43:2, May 1971, 231-241. Miller acknowledged Emerson's influence in his essays and letters and in *Tropic of Capricorn*. Emerson predicted Miller's whole concept of the autobiographical novel, which revealed in Miller's words, not "the flimsy truth of facts" but "the truth of emotion, reflection and understanding, truth digested and assimilated." In *Sexus*, Miller created a fantasy character, Osmanli, who poses as a successful Beau Brummel but discovers as he is about to die that he has never done what he really wanted to do. Similarly, Osman is a kind of alter ego who appears throughout Emerson's *Journals* and in his essay *Manners*. The use of the alter ego illustrates a technique basic to Miller's art—the projection of himself as hero in action at the same time that he recognizes his humbler, truer self.

—J.C.A.

Vladimir Nabokov

1163. Alvarez, A. "A Tale of the Tub" for Our Time, *SatR*, 53:24, June 13, 1970, 27-29, 45 (rev.-art., Vladimir Nabokov and Alfred Appel, Jr., *The Annotated Lolita*, McGraw-Hill, 1970). This "variorum edition," which adds to the original half as much again in "scholarship," was written, supposedly, as an aid for the undergraduate in reading Nabokov's complex and witty novel. Even if it is a Nabokovian joke, it points out one of the problems of Nabokov's complex and often inscrutable prose style. His weird pedantry and aestheticism are best appreciated by those who may not pick up all the allusions but who enjoy the interplay between recognition and bafflement, puzzle and surprise.

—M.L.H.

Joyce Carol Oates

1164. DeMott, Benjamin. *The Necessity in Art of a Reflective Intelligence*, *SatR*, 52:47, Nov. 22, 1969; 71-73, 89 (rev.-art., *them*, *Vanguard*, 1969). In her prefatory "Author's Note" to this work Oates points out the distinction between herself as writer and her former student "Maureen Wendall," the central character in the novel. Obviously fumbling with the problem of aesthetic distance, Oates seems to have overlooked the responsibility of the artist to be more than merely distinct from her characters. It is the artist's task to strive for wider knowledge and deeper sympathy.

—M.L.H.

Eugene O'Neill

1165. Das, B. *On Liking O'Neill*, *IJES*, 7, 1966, 86-93. The spirit of tragedy has withered away since the Jacobean age, and awareness of the moral implications of calamity has been replaced by a sense of alienation. As Clifford Leech [no citation] has said, the basic theme of serious 20th-century drama is human destitution. This is contrary to the spirit of true tragedy, which shows a quest for a moral order through the conflict of the hero with his universe. The modern belief in the precedence of existence over essence, or in the supremacy of abstract formulae can lead only to confusion, not to catharsis. This confusion is reflected in modern man's loss of identity, which is O'Neill's main concern. His plays do not show the rise of any viable moral structure out of the tragic waste of human life, but in insisting upon the stoic virtue of courage in the face of disaster O'Neill shows that man is constantly aware of his greatness, which assures him a kind of freedom.

—T.B.

1166. Highsmith, James Milton. *A Description of the Cornell Collection of Eugene O'Neill's Letters to George Jean Nathan*, *MD*, 14:4, Feb. 1972, 420-425. [Here, briefly

identified in chronological order, is a checklist of 130 letters written by O'Neill to Nathan, who bequeathed them to Cornell University.] —T.A.S.

Walter J. Ong

Cf.: Item 925.

Walker Percy

1167. Gaston, Paul. *The Revelation of Walker Percy*, ColQ, 20:4, Sp. 1972, 459-470. In his earlier novels, *The Moviegoer* (1961) and *The Last Gentleman* (1966), Percy's protagonists are his surrogates, diagnosing the ills of contemporary man. The apocalyptic tone of Dr. Thomas More, narrator in his latest novel, *Love in the Ruins*, expresses concern for civilization and portends catastrophe localized in Percy's native town, Covington, Louisiana. —S.M.E.G.

Ezra Pound

1168. Ismail, Jamila. "News of the Universe": *Muan Bpō* and *THE CANTOS*, Agenda, 9:2/3, Sp./Sum. 1971, 70-87. The traveler in the later poems recounts the history and religious ceremonies of the Na-khi, especially matters relating to *Muan Bpō*, the sacrifice to heaven. These concerns are consistent with the organic structure of what Pound termed his "tale of the tribe," paralleling events in the early *Cantos*. —E.C.S.

1169. Peck, John. *Landscape as Ceremony in the Later CANTOS: From "The Roads of France" to "Rock's World,"* Agenda, 9:2/3, Sp./Sum. 1971, 26-69. Literary, geographical, cultural, and visionary landscapes form motifs that are points of structure and unity in *The Cantos*. The world of the early *Cantos*, delineated by the landscapes of England, France, and Italy, is recalled by the isolated poet of *The Pisan Cantos*. In the final *Cantos*, the world of Dr. Joseph Rock, the botanist and sinologist who lived among the Na-khi in southwest China, supplies the ceremonial landscape which is retrospectively linked to details from earlier landscapes. —E.C.S.

1170. Alvarez, A. *The Wretched Poet Who Lived in the House of Bedlam*, SatR, 53:29, July 18, 1970, 27-29 (rev.-art., Noel Stock, *The Life of Ezra Pound*, Pantheon, 1970). This semi-official biography is oddly blank on certain personal questions, revealing Pound as a manic aesthete who is constantly caught up with plans, programs, and causes or campaigns on behalf of everything from Confucius to Mussolini, Vivaldi to Joyce. He was an important influence on modern literature, especially poetry, but his own talent was frittered away by some insatiable perversity; one must admit, with Pound, that the *Cantos* are "botched." —M.L.H.

1171. Heymann, C. David. *Ezra Pound: A Portrait of the Artist as an Old Man—An Interview*, DenverQ, 6:3, Aut. 1971, 1-12. Pound is almost impossible to interview because he refuses to be fleeced for answers. Like a great teacher he quietly explains and guides rather than orders and directs. "You take whatever information is spontaneously given, and you are happy for it." Now 86 and living with Olga Rudge in Venice, he moves silently through a quiet daily life, having "had to conquer death and go through Hell in order to make his way home." Pound offers a few, but only a very few, comments on his past and on the present state of Western culture. —J.W.S.

1172. Pound, Ezra. *Freedom De Facto*, Agenda, 9:2/3, Sp./Sum. 1971, 23-25. De facto freedom is possessed by a small number of people: the official aristocracy, the

intelligentsia, and those who have easy money. The majority of people do not value traditional rights, defending only liberties recently acquired. The only defense against the abuse of an individual's freedom by institutions ultimately lies in his education and discrimination.

—E.C.S.

J. F. Powers

1173. Dorenkamp, J. H. *The Unity of MORTE D'URBAN*, UDR, 8:2, Fall 1971, 29-34. The cyclical pattern of this novel is traceable in circles representing Urban and his various relationships. Dramatic irony emphasizes the distance between the narrator and protagonist, whose viewpoints alternately coincide and differ. Intersecting and complementary circles connect the Clementines with the diocese, relate the influence of the benefactor Cosgrove on the order and diocese, relate to one another and to Urban, and encompass the Thwaites family. With the attention of the reader constantly refocusing on the various relationships of the protagonist, many characters' stories remain unfinished. The centrifugal unity of *Morte d'Urban* resembles that of a circuitous journey with numerous unexplored byways.

—S.M.E.G.

Reynolds Price

1174. Solotaroff, Theodore. *The Reynolds Price Who Outgrew the Southern Pastoral*, SatR, 53:39, Sept. 26, 1970, 27-29, 46 (rev.-art., *Permanent Errors*, Atheneum, 1970). Price's first novel, *A Long and Happy Life*, immediately established him as the legitimate heir of the great Southern writers of the past. Since then Price has grown, and his work has focused on the inner psychological problems of the writer cut off from family, friends, and hindering strangers. *Permanent Errors* is an attempt to isolate those errors of act, will, and understanding that can become permanent but which, if diagnosed, can offer hope of continuance.

—M.L.H.

I. A. Richards

Cf.: Item 914.

J. D. Salinger

1175. Quagliano, Anthony. *HAPWORTH 16, 1924: A Problem in Haglography*, UDR, 8:2, Fall 1971, 35-43. Salinger traces Seymour Glass's saintliness from a letter which as a child he wrote home from summer camp. At that time, Seymour's sensitivity and his psychic powers foreshadowed the spirituality which later renders him either a failed saint or an enlightened one. Depending on whether he regards Seymour's suicide as self-destruction or as cosmic justice, Salinger may produce more Seymour Glass stories, retreat into Taoist silence, or explain either.

—S.M.E.G.

Xanti Schawinsky

1176. Schawinsky, Xanti. *From the Bauhaus to Black Mountain*, DramR, 15:3a, Sum. 1971, 31-59. Schawinsky, instructor in Stage Studies at Black Mountain College, N.C., from 1936 to 1938, received his initial training in theater design at the Bauhaus in Weimar. Beginning as one of a group of young improvisers, he was gradually drawn into various aspects of theater and drama, especially the visual and illusory. From Weimar the group moved to Berlin, to Cologne, and finally to Dessau, where it remained until the outbreak of the War. Schawinsky's chief contribution to theater grows from his conviction that "the experience of space is the fundamental adventure of man." As stage director and teacher he has worked for a total theater in which all the arts and all the media find a meaningful place. [The article was edited from

recorded interviews, but interviewers' names are not given. It includes the complete script for Schawinsky's spectodrama, *Play, Life, Illusion*.] —S.A.W.

Monroe K. Spears

Cf.: Item 918.

John Steinbeck

1177. Gribben, John L. *Steinbeck's EAST OF EDEN and Milton's PARADISE LOST: A Discussion of "Timshel,"* SteinbQ, 5:2, Sp. 1972, 35-43. It would be rash to claim that Steinbeck's work was influenced by Milton's; yet there are significant similarities and differences between the two. Both writers, for example, assert freedom (timshel is the Hebrew word) for man and declare that he can choose between good and evil, and both works are epic in scope and intent, use biblical material, and are essentially scriptural in inspiration. But while Milton asserts eternal providence, Steinbeck concentrates on justifying the ways of men to men and of each individual to himself. Milton's ultimate consideration is man's role in creation to fulfill all things in Christ, while Steinbeck is mainly concerned with man's freedom to fulfill himself. And finally, both writers encounter difficulties in portraying perfection in some of their characters. —T.E.H.

1178. Krim, Seymour. "When We Went to John Steinbeck's Funeral Service, This Is What Happened!" Smith, No. 11, May 1970, 46-49. [Krim, who attended the service uninvited along with Paddy Chayefsky, provides a personal view of the event and of some of the "celebrities" there.] —J.B.S.

George Stiles

1179. Stiles, George. "Bandy Sex on a Dark Night," Smith, No. 11, May 1970, 112-120. [Stiles, who submitted two plays to the Dallas Theater Center, despite his low opinion of regional theater, mocks the reports of three readers (who rejected his submissions) for their egregious misspellings and at the very least inept criticism.] —J.B.S.

William Styron

1180. Prasad, Thakur Guru. *LIE DOWN IN DARKNESS: A Portrait of the Modern Phenomenon*, IJES, 10, 1969, 71-80. Through the dissolution of the Loftis family, Styron depicts the modern concern with disorder, death, disintegration, and the flux of time. These ideas find different foci in the characters of Milton, Helen, and Peyton. The style is strikingly modern in its violent narrative technique, in imagery and diction, and in the use of Freudian terms; the concentrated style brings it close to poetry. It is a regional novel by virtue of its setting and its dependence upon the peculiarly Southern themes of violence, disorder, loneliness, guilt, horror, and madness; yet because like all classic American novels its main concern is with the life of "solitary man, man alone and wrestling with himself," it is a universal document of the modern age. —S.D.

Allen Tate

1181. Cowan, Louise. *Allen Tate and the Garment of Dante*, SR, 80:2, Sp. 1972, 377-382 (rev.-art.; Radcliffe Squires, *Allen Tate: A Literary Biography*, Pegasus, 1971). Tate is unique in modern poetry, for although he has experienced the sense of alienation and dissociation common to his contemporaries, his theory and practice exhibit his debt to Dante's "fourfold" method in *The Divine Comedy*. Squires discusses the importance of Dante to Tate, observing the effect of Dante and Virgil to be that

of "widening" Tate's vision. Of modern poets, only Tate has been able to "get at" Dante.
—L.K.U.

John Updike

1182. Aldridge, John W. *An Askew Halo for John Updike*, *SatR*, 53:26, June 27, 1970, 25-27, 35 (rev.-art., *Bech: A Book*, Knopf, 1970; and Alice and Kenneth Hamilton, *The Elements of John Updike*, *Eerdmans*, 1970). This first full-length critical study of Updike's work examines Updike's imagery and parable in great detail, tracing the patterns of meaning that can be found beneath the situations but failing to relate those patterns to the situations themselves. One of the problems one faces with Updike novels such as *The Centaur* is the remoteness of the relationship between his story and his allusions. Fortunately in *Bech: A Book* he seems to have overcome this problem by concentrating his attention on his central character.
—M.L.H.

Cf.: Item 1159.

Eudora Welty

1183. Aldridge, John W. *Eudora Welty: Metamorphosis of a Southern Lady Writer*, *SatR*, 53:15, Apr. 18, 1970, 21-23, 35-36 (rev.-art., *Losing Battles*, Random House, 1970). Fifteen years after the publication of her last book, Welty has revealed herself to have grown from a minor Southern female writer into a much more mysterious and surprising creator. This work brings a new perspective to the South and portrays the people with a depth of vision that goes beneath the surface of the older mythologies. Welty uses the sentimentality of the traditional Southern novel as a background but introduces an ironic perspective that makes her characters more convincing and preserves their authenticity.
—M.L.H.

Edith Wharton

1184. McDowell, Margaret B. *Edith Wharton's Ghost Stories*, *Criticism*, 12:2, Sp. 1970, 133-152. At their best Wharton's ghost stories are in the tradition of Hawthorne and James. They are not merely evocations of atavistic fears of the supernatural, but explorations of rather complex human situations which reveal her psychological and moral insight. The ghosts usually serve some symbolic purpose, and the nature of the genre usually, though not always, concentrates her characteristic careful technique, evocative style, and aesthetic concern.
—K.D.H.

Tennessee Williams

1185. Williams, Tennessee. *What's Next on the Agenda, Mr. Williams?*, *MeditR*, 1:2, Win. 1971, 15-19. [This is a satirical account of Williams's adventures in a violent ward.]
—J.T.H.

William Carlos Williams

1186. Myers, Neil. *Williams' Imitation of Nature in THE DESERT MUSIC*, *Criticism*, 12:1, Win. 1970, 38-50. This long title poem gains its strength from its subjective character and tone of personal urgency. It represents Williams's reaffirmation of the aims of his career, his justification for being a poet. He has drawn repeatedly the distinction between copying and imitating Nature; in *The Desert Music* he shows that imitating means the expression of the discipline of his own mind "beside, impelled by, and counter to flux." Through the dominant symbols of the silent egg-like man on the bridge and the inward-gazing strip-tease dancer, Williams casts the poet in the role of the voice of those not yet articulate, the defender of their real and potential worth. In

this way he can assure himself that he is at once a creator, or an imitator of Nature, and a coherent being. —K.D.H.

1187. Gallagher, Fergal. **Further Freudian Implications in William Carlos Williams' THE USE OF FORCE**, CEA, 34:4, May 1972, 20-21. The characters in his story are motivated by ego, super-ego, and id. The child acts with the unrestrained aggression of the id in refusing to allow the doctor to obtain a throat culture. In their embarrassed efforts to hold Mathilda still, the parents act as the super-ego, which follows the conventions of society. At first the doctor is governed by the reasonable ego; but when he uses force to open Mathilda's mouth, he loses his ability to reason, thus allowing the id to take over. —B.J.M.

1188. Heyen, William. **The Poet's Leap Into Reality**, SatR, 53:31, Aug. 1, 1970, 21-24 (rev.-art., *Imaginations*, ed. Webster Schott, New Directions, 1970). This collection of five volumes published between 1920 and 1932 reveals Williams's early attempts to define and exercise the imagination. In this volume we witness the battle for pure form, for meaning indistinguishable from form, for a new poetry almost beyond the limitations of definition. For Williams the movement is not away from but toward reality, toward the essential "thingness" in the language and the poetry itself. —M.L.H.

Thomas Wolfe

1189. Moore, Harry T. **Motes in the Eye of a Mountainous Man**, SatR, 53:10, Mar. 7, 1970, 23-24, 46 (rev.-art., *The Notebooks of Thomas Wolfe*, ed. Richard S. Kennedy and Paschal Reeves, U. of North Carolina, 1970). These two volumes include a great deal of material—lists, observations, jottings, as well as early drafts of novels, stories, and sketches. For the most part they reinforce earlier observations about Wolfe's narrowness, such as his anti-Semitism. But they also show, especially the first draft of *I Have a Thing to Tell You*, that toward the end of his life he was mellowing and growing more liberal. —M.L.H.

Drama

1190. Himelstein, Morgan Y. **Theory and Performance in the Depression Theater**, MD, 14:4, Feb. 1972, 426-435. Indignation at social injustices, rather than dramatic theory, accounts for the structure of the tendentious American plays of the 30's. Early in the depression crude propagandistic performances were popular, but they soon were given injections of realism, especially by Clifford Odets, and eventually displayed a concern for "socialist realism." The plays were melodramatic pleas for political or economic change, with highly diverse attitudes toward revolution. They cannot be properly evaluated by reference to any aesthetic theories then available to the playwrights. —T.A.S.

1191. Gilman, Richard. **COMMUNE: The Performance Group**, DramR, 15:3, Sp. 1971, 325-329. Growing opposition to commercial and professional theater has begotten a kind of non-performance or "happening" of which this production by The Performance Group is a typical American example. An air of somewhat spurious spontaneity, a half-hearted audience participation, a studied non-professionalism pervaded the New York performance and gave the spectators an uncomfortable feeling of viewing something that didn't quite come off. The reason may have been a lack of "sincerity and precision," or, in more technical terms, of technique and honesty. —S.A.W.

1192. Schechner, Richard. **Audience Participation**, DramR, 15:3a, Sum. 1971, 73-89. New to the theater though it is, participation of the type familiar in church and

sports events brings a new vitality to performance; it makes the theater a social occasion and sets up lines of interaction, of collaboration and trust. In **Commune** audience participation has taken several forms: requesting random persons to take part in a circle dance, requesting them to compose the villagers of *My Lai*, and placing upon them the responsibility for the continuance or the noncontinuance of the show. At its present stage of development the chief difficulty is the necessity of finding a successful nonmanipulative manner of audience inclusion in the performance. —S.A.W.

1193. Larsen, Lance. **Liquid Theatre**, *DramR*, 15:3a, Sum. 1971, 90-98. The **James Joyce Memorial Liquid Theatre**, an experiment in audience participation, produced by a group called The Company, had no real story or plot line. Its chief feature was the maze through which the audience passed to be "touched, patted, stroked, fed, hugged, squeezed, rocked, and . . . kissed by a man and by a woman." Sensory awareness, a sharing, a feeling of love and caring—these were the chief benefits derived from the experiment. —S.A.W.

1194. Vos, Nelvin. **The American Dream Turned to Nightmare: Recent American Drama**, *ChSRev*, 1:3, Sp. 1971, 195-206. For the first 300 years of American history, optimism and hope characterized social, economic, and political spheres. The possession of wealth, either land or money, and the possession of heirs, particularly sons, marked the fulfillment of the American dream. The inversion of these values in recent American drama marks a metamorphosis to nightmare. The dramatization of the nightmare is seen especially in the work of O'Neill, Miller, Williams, and Albee. In losing the dream, American dramatists have portrayed a nightmare of decay and sterility. —Z.J.B.

Fiction

1195. Lindberg-Seyersted, Brita. **American Fiction Since 1950**, *Edda*, No. 4, 1971, 193-203. In spite of the obvious and striking individuality of the authors of American fiction since 1950, significant trends can be glimpsed. Southern writers, Jews, and blacks can be seen as making up "schools." Recently the documentary novel has become a popular form; at the other extreme are the "fabulators" whose starting-point is the artifice of storytelling rather than realism. —B.J.T.

1196. Peyroutet, Jean A. **The North Dakota Farmer in Fiction**, *NDQ*, 39:1, Win. 1971, 59-71. Novels such as Lois Phillips Hudson's *The Bones of Plenty* (Little, Brown, 1962) and Holger Cahill's *The Shadow of My Hand* (Harcourt, Brace, 1956), which are set in North Dakota, depict the farmer eventually adapting to whatever is necessary for survival. The theme of remoteness is dominant; it takes a rugged individual to conquer. The first stresses the preeminence of the male, and the second deplors the loss of freedom of the male who is forced into societal restrictions. The North Dakota farmer is characterized in the literature as conservative, conventional, individualistic, anti-intellectual, anti-drink, and alienated from urban life. He is traditional in matters of morals and religion, and thinks the past better than the present. —Ly.B.H.

1197. Smith, Harry. "Bestsellers Nobody Reads," *Smith*, No. 10, Nov. 1968, 182-184. A survey shows that many bestsellers (e.g., John Barth's *Giles Goat-Boy*, William Styron's *Confessions of Nat Turner*, and Saul Bellow's *Herzog*) are bought for ownership display, that others (Jacqueline Susann's *Valley of the Dolls*) "are purchased principally for entertainment-masturbation-fantasy potential," and still others (e.g., John Updike's

Couples) combine both appeals. One now begins to understand "how the publishing industry has achieved a unit production rate of more than 2 billion volumes per year."

—J.B.S.

1198. Yevish, Irving A. **Campus Rebellions: Their Literary Heritage**, ColQ, 20:4, Sp. 1972, 471-477. Throughout the 20th century, the novel of undergraduate life has foreshadowed causes of the campus rebellions which erupted in the 1960's. The literary tradition established in Hardy's *Jude the Obscure*, Butler's *Way of All Flesh*, and Joyce's *Portrait of the Artist* prepared the way for later and more specific expressions of disillusion. The novels of the 20's criticize college life, e.g., Fitzgerald's *This Side of Paradise*. Those of the 30's reflect the sterility of college experience, and those of the 40's score the irrelevancy of factual information. Characters in campus novels of the 50's discussed rather than demonstrated, and protest novels in the 60's proved more significant than actual protests. The fiction of the 70's, conditioned by images of the mass media, may succumb to the dramatic elements rather than to the occasions of the protests.

—S.M.E.G.

Poetry

1199. Van Brunt, H. L. "The Pygmy Poets of New York," Smith, No. 10, Nov. 1968, 185-186. The New York School of Poets, "started in the early 50's by the late Frank O'Hara, and composed mainly of art critics, "is comprised of a set of mediocrities that have been packaged and sold as if they were the best writers in America. It is time somebody exposed these "crude products of the celebrity machine." [The writers involved include Joe Brainard, Tom Clark, John Ashbury, Kenneth Koch, Ed Sanders, Ron Padgett, Ted Berrigan, Aram Saroyan, and Barbara Guest.]

—J.B.S.

General

1200. Johnson, Curt. "My Culture Agency Problem—And Yours," Smith, No. 11, May 1970, 74-78. The National Endowment for the Arts through its Director of Literary Programs, Carolyn Kizer, the Coordinating Council of Literary Magazines, and the institution of an annual American Literary Anthology (ed. George Ames Plimpton and Peter Arderly) has supported established and establishment voices, despite official word to the contrary. [William Phillips (*Partisan Review*) and Plimpton and Arderly (*Paris Review*) are the main objects of criticism for their decisions as to who should receive money and be included in the anthologies, though others such as the NYRB and two inter-locked groups of poets, the Black Mountain group and the New York School, come in for a good measure. It is the east-coast literary establishment conspiring against the rest of the country.]

—J.B.S.

IX. GENERAL

Theory of Criticism

1201. Mukherjee, Sujit. **The Business of Criticism in America**, IJES, 9, 1968, 49-59. American critics came into their own only when they were able to recognize the true identity of American literature. This did not mean renouncing European links but making American literature a distinct category in the context of world literature. The essentially democratic nature of American criticism partly explains the "growing addiction" of American creative writers to criticism. The American critic is firmly committed to clearly stated critical principles that are frequently formulated in terms of dialectical positions. A major contribution of American criticism has been the innovation of a precise critical terminology.

—T.B.

WORLD LITERATURE IN ENGLISH AND RELATED LANGUAGES

AFRICA

Mongo Beti

1202. Ojuka, Albert. *Failure of a Satire*, Busara, 2:3, 1969, 14-18. Beti unfairly attacks Camara Laye's novels on ideological grounds while failing ideologically and literarily in his own. Lacking a clear understanding of his own art in relation to his avowed ideology, Beti writes shallow fiction that avoids deep social problems. In *Mission to Kala* his characters are flat and presented without sympathy. Like Medza, his main character, Beti does not belong to the African world. His style is the kind that "panders to the desires of a sophisticated French (and now English) society."

—R.F.B.

1203. Rupani, Egbal. *MISSION TO KALA: A Reinterpretation of Mongi Beti* Busara, 2:3, 1969, 19-22. In both the prologue and epilogue to this work Beti seems to defend himself against being classified philosophically and ideologically. Critics of Beti who demand that literature conform to labels and absolutes have ignored his plea. By insisting that literature be approached through socio-political theory they do Beti and other writers in Africa a disservice. Being African, Beti uses African locales, but their significance transcends their setting.

—R.F.B.

Alex La Guma

1204. Coetzee, J. M. *Alex La Guma and Responsibilities of the South African Writer*, JNALA, Nos. 9&10, Sp./Win. 1971, 5-11. In his *Fiction by Black South Africans* (reprinted in *Introduction to African Literature*, ed. Ulli Beier) Lewis Nkosi suggests that perhaps South African writers should renounce literature until they learn to present an imaginative transformation of journalistic fact. An examination of Alex La Guma's *A Walk in the Night* (Northwestern U., 1962) reveals a more fruitful direction for South African literature than the silence suggested by Nkosi. La Guma's naturalistic bias is clear, but the novel goes further by analyzing the political weakness of South Africa through three minor characters: Joe represents altruistic morality, Greene a life without ideology, and Lorenzo compromise with older generations. La Guma is not a naturalist but a critical realist. What seem at first to be failings in his novel generally turn out to be failures of the society about which he writes.

—T.E.H.

Alan Paton

1205. Callan, Edward. *Song of Sorrow and Thanksgiving*, SatR, 52:45, Nov. 8, 1969, 31-32, 50-52 (rev.-art., *For You Departed*, Scribner's, 1969). Paton's elegiac prose memoir of his wife is an affirmative account of their life and faith. In it he not only depicts their struggle against South African apartheid, but creates a literary form that is quite uncommon in English literature—a prose kontakion which opposes to the pain of sorrow the affirmative words of rejoicing.

—M.L.H.

Drama

1206. Adedeji, J. A. *Oral Tradition and the Contemporary Theater in Nigeria*, RIAL, 2:2, Fall 1971, 134-149. English language theater in Nigeria is the product of Western education and acculturation and can be described as formal, literary, or intellectual. The plays reflect European and American theatrical traditions. The use of English, however, makes difficult the genuine transference of the elements of oral tradition.

Some playwrights (e.g., Ola Rotimi) consequently employ a vernacular or Yoruba English commonly identified with the Nigerian non-intellectual. [The article includes a comparison of the treatment of oral tradition in both Yoruba theater and theater in English.] —Z.J.B.

1207. Kimori, Mary. What Future Drama? *Busara*, 2:3, 1969, 35-37. While drama flourishes in West Africa, it is barely alive in East Africa. The rapidly changing cultures of East Africa deserve vital interpretations drama can provide. Sophisticated theater buildings and elaborate lighting effects are not necessary; West Africa does well without them in its village operas. Nor does drama need to justify itself on utilitarian grounds. It is worthy in and of itself. —R.F.B.

General

1208. Mutiso, G. C. M. Perceptions on Social and Political Actors and Processes in African Literature. *JNALA*, Nos. 9&10, Sp.-Win. 1971, 12-43. In African literature from former British holdings, there are several major identified actors. The most powerful group is the politicians, always contemptible. The literature suggests that social and political leadership ought to move toward dominance by the other two groups, the literati and the bureaucrat-professionals. The latter two groups, however, are shown to be unsuited for leadership because their roles cut them off from the masses and because their values and ways of life are radically different from those of the people they have to lead. Hope for the future lies with the professionals and bureaucrats, but no one tells us how they are to win power from the politicians. It is clear, though, that they must first make peace with the ways of ancestors. —T.E.H.

AUSTRALIA

Marcus Clarke

1209. Boehm, Harold J. HIS NATURAL LIFE and Its Sources. *ALS*, 5:1, May 1971, 42-64. It is too commonly believed that Clarke's novel about the brutal Australian penal system, is a mere rehearsal of case histories, and, moreover, a novel about a system that had ceased to exist by 1874. A detailed review of his sources shows that he altered the sources and created "not a slick journalistic patchwork of history" but a work of art. While the specific system he wrote about is dead, it has its analogies in the concentration camps of Nazi Germany and in the jungles of Vietnam. *His Natural Life* will be a "living" book as long as there is injustice on the earth. —J.K.B.

1210. Nesbitt, Bruce. Marcus Clarke, "Damned Scamp," *ALS*, 5:1, May 1971, 93-98. The question of Clarke's sources is complex. Sir George Grey is reported to have said that Clarke's work was based upon his Mss. However, an examination of Grey's papers in the Auckland Public Library tells another story. Among Grey's papers are Mss of James Erskine Calder, who felt that Clarke had stolen materials from him. A thorough canvass of Calder's scattered papers should some day provide the truth about Clarke's sources. —J.K.B.

A. D. Hope

1211. Cantrell, Leon. Notes on A. D. HOPE: A BIBLIOGRAPHY (1968), *ALS*, 5:1, May 1971, 87-91. [This article points out errors, inconsistencies, and omissions in Patricia O'Brien's bibliography (Libraries Board of South Australia, 1968).] —J.K.B.

Henry Lawson

1212. Baxter, Rosilyn. **Henry Lawson and Gertrude Moore**, ALS, 5:1, May 1971, 9-93. A box of uncatalogued Lawson Mss in the Mitchell Library contains three letters from Gertrude Puckle (née Moore) which confirm the hypothesis that the poet had her in mind when he wrote *The Vagabond* and *Beautiful Maoriland*. But whatever the poet's feelings were for Moore in 1895, his later comments show that the lady did not win an enduring place in his affections. —J.K.B.

1213. Gerson, Stanley. **A Great Australian Dickensian**, Dickensian, 68:367, May 1972, 75-89. Henry Lawson (1867-1922) owed much of his success as a writer of sketches and stories to Dickens's influence, and his biography parallels Dickens's at many points, although Lawson knew poverty more intimately. The influence can be seen in Lawson's allusions to Dickens, and in his borrowing of phrases and stylistic touches. Lawson echoes motifs of *Dombey & Son*, *Great Expectations*, and *A Tale of Two Cities*, and expresses a Dickensian moral sympathy for the oppressed. His religious outlook, even his knowledge of English history, derive largely from his reading of Dickens. [Illustrated with photographs of Lawson and a Low caricature.] —L.J.D.

1214. Nesbitt, Bruce. **Literary Nationalism and the 1890's**, ALS, 5:1, May 1971, 3-17. In 1892 a literary debate began that developed into the most significant event in the history of Australian literary nationalism. Lawson was the central figure of the debate, as he charged that the idealization of the bush falsified the "true" Australia; that the outback's real inhabitants could not be understood as long as the bushman of romance continued to be celebrated. Among Lawson's opponents were Patterson and Carew. Lawson's new mode of realism reassociated Australians with their environment. —J.K.B.

John Shaw Neilson

1215. Stewart, Annette. **A New Light on THE ORANGE TREE**, ALS, 5:1, May 1971, 24-30. Using Chisholm's interpretation of this work (Intro. *The Poems of Shaw Neilson*, Sydney, 1965), one can, through a careful examination of structure and theme, reach a fuller understanding of the mystical qualities of Neilson's poem. The language should be seen as a "private symbolic code" which points to an "awareness of mystical unity." The poem represents an attempt to reveal the essence of the different meanings of love. —J.K.B.

1216. Douglas, Dennis. **The Imagination of John Shaw Neilson**, ALS, 5:1, May 1971, 18-23. No Australian poet poses more difficulties for the critic than Neilson. Although he professes to use color symbolically, his poetry reveals that his use of color is totally inconsistent; and his poetic vocabulary is limited—not half that employed by Yeats. However, in spite of his technical weaknesses and his proneness to sentimentality, the subtlety of his best work and his compassion make his achievement an enduring one. —J.K.B.

Catherine Helen Spence

1217. Walker, R. B. **Catherine Helen Spence, Unitarian Utopian**, ALS, 5:1, May 1971, 31-41. Spence, now best remembered as the author of the novel *Clara Morison* (London, 1854), was better known during her lifetime as a Unitarian minister and reform leader in South Australia. A review of her career reveals at least an indirect indebtedness to Channing and Jane Hume Clapperton. In her utopian writings, she advocated

such reforms as birth control, producers' cooperatives, and the "Associated Home."
—J.K.B.

General

1218. Routh, S. J., and others. **Annual Bibliography of Studies in Australian Literature: 1970**, ALS, 5:1, May 1971, 65-86. [This bibliography has two sections: General and Individual Authors.]
—J.K.B.

CANADA

Earle Birney

1219. Robillard, Richard H. **Earl Birney**, Mon/CWNCL, No. 9, 1971, 1-64. Close analysis of Birney's techniques pays important dividends. His early poems emphasize elaborate conceits, phonoesthemes, Anglo-Saxon elements and allegory; later poems feature seemingly random observations given a surprising ironic perspective of meaning at the end. In making this change in his style, Birney gradually achieved a distinctive point of view, a voice both external and internal at the same time, thus providing a sense of immediacy of experience and the opportunity for comment within a single, unified framework.
—D.C.M.

Stephen Leacock

1220. Davies, Robertson. **Stephen Leacock**, Mon/CWNCL, No. 7, 1970, 1-64. Tensions between intellect and emotion, theory and experience inform Leacock's humor. Born of privileged but poor parents, he was permanently affected by the miseries of poverty. The author of nearly 60 books and many pamphlets for the largest mass audience he could muster, Leacock would have laughed at the critic who took his work too seriously. He was too exuberant and impatient to be skilled in parody or successful as a literary critic, undervalued his own work, and misread the work of others. **Literary Lapses, Sunshine Sketches, and Arcadian Adventures** exhibit real comic genius. Leacock admired characters like Josh Smith who could rise above the mundane despite their want of education and principles and detested idle, shallow women, plutocrats, mystics, and crooks. Of a second group of books, written to convey opinion rather than to be funny, **My Discovery of England** is the best. A third body of material was written rapidly, carelessly, and often without any real purpose beyond being funny. One distinctive aspect of his career was his activity as a unique platform personality.
—S.E.M.

IRELAND

Samuel Beckett

1221. Bishop, Tom. **Samuel Beckett**, SatR, 52:46, Nov. 15, 1969, 26-27, 59. Beckett's writings, his sharply focused forms of the novel and drama, present the essence of the despair and grandeur of human experience. His universe is "organized along the double polarity of the impossibility of saying and the necessity to say, the inhuman, unlivable nature of life and the need to be, to continue, in a universe bereft of all sense."
—M.L.H.

1222. Kramer, Hilton. **The Anguish and Comedy of Samuel Beckett**, SatR, 53:40, Oct. 3, 1970, 27-30, 43 (rev.-art., **The Collected Works of Samuel Beckett**, ed. Michael Robinson, Grove, 1970). When Beckett won the Nobel Prize for literature, he was cited for "sounding liberation to the oppressed and comfort to those in need." Beckett's

work represents, in fact, a state of alienation from such liberal notions of the relationship of artistic expression to the betterment of mankind. Whether it is the dense prose of his earlier novels or the sparse language of his later plays, Beckett's vision is a bitter, though comic, commentary on man and his universe. And in this vision, art with its illusory mission of explaining life is a metaphysical joke that man has devised as an answer to the still larger joke of the universe.

—M.L.H.

1223. Riva, Raymond T. *Beckett and Freud*, Criticism, 12:2, Spring 1970, 120-132. An examination of Beckett's characters shows that they exemplify many Freudian concepts. They are—or can be—projections of the inner self, communicating not through consciousness, but through unseen, essentially unknowable unconsciousness. The Oedipus complex, the superego, senility as childishness, regressive or hysterical behavior are all to be found in Beckett's work. The central Freudian concept he most often uses, however, is the anti-Eros complex of instincts, often called the death instinct, which is not a suicidal tendency, but a drive toward an easier existence free of tensions, the logical extension of which is non-being.

—K.D.H.

Paul Vincent Carroll

1224. Doyle, Paul A. *Paul Vincent Carroll*, Mon/IWSBu, 1971, 1-115. Although generally underestimated in critical assessments of modern drama, Carroll must be cited as the most significant figure in Irish theater since the early O'Casey. In addition to the best-known and best-written plays, *Shadow and Substance* and *The White Steed*, Carroll's most interesting work includes two highly enjoyable satiric comedies, *The Devil Comes from Dublin* and *The Wayward Saint*, and three flawed but genuinely talented works—*Things that Are Caesar's*, *The Wise Have Not Spoken* and *Goodbye to the Summer*. A master of dramatic irony, Carroll recognized the innate mysticism that works within the Irish character. This awareness, which in certain respects links him to both Yeats and O'Casey, lends to most of Carroll's plays a universality and depth rarely present in Irish dramatic literature. Still, Carroll did not fulfill his potential, for he lacked O'Casey's lyrical control and failed to realize that his later plays were sacrificing objectivity for didactic attempts to preach the necessity of love, dignity, and tolerance in a world that too often seemed to deny the presence of such human virtues.

—M.W.E.

Lady Gregory

1225. Ramaswamy, S. *Two Faces of Cathleen*, IJES, 10, 1969, 40-46. Yeats's *Cathleen ni Houlihan* and Lady Gregory's *The Rising of the Moon* are built upon an identical spirit of sacrifice for the sake of Cathleen or Ireland, but the former shows the tragic aspect of the influence of this spirit over patriots, and the latter the comic. The plays are similar also in their use of contrasts and conflicts within the protagonists. But whereas Michael directly hears Cathleen's call, the Sergeant hears it through the Man, and that is why Yeats's play is somber and tense while Lady Gregory's has a lighter tone. This difference is further accentuated by the use of tragic songs in the former play and more down-to-earth comic verses in the latter.

—S.D.

Sean O'Casey

1226. Snowden, J. A. *Dialect in the Plays of Sean O'Casey*, MD, 14:4, Feb. 1972, 387-391. A comparison of the use of dialogue among the "realistic" 20th-century Irish playwrights reveals that O'Casey uses speech, and especially dialect, with far more flexibility and distinction than the others. In his plays dialect indicates not only social

rank and educational background, but also moods and moral attitudes. Thus Bessie Burgess (in *The Plough and the Stars*) moves from low Irish in normal discourse to hymnal eloquence in moments which reflect the author's thoughts. O'Casey grafted the varying dialects of common Irish speech on the glib "stage-Irishman" to achieve effects far beyond those of his rivals.

—T.A.S.

Seumas O'Kelly

1227. Saul, George Brandon. **Seumas O'Kelly**, Mon/IWSBu, 1971, 1-86. Factual material about the life and career of O'Kelly (c. 1875-1918), who has been called "Ireland's most neglected genius," is sparse. His parents were highly cultured and pious, his father a successful business man in Loughrea. O'Kelly developed a drive toward journalism, which led to the editorship of the *Midland Tribune* before he was 18. In 1906 he assembled his first book, *By the Stream of Kilmeen*, and became editor of the *Leinster Leader*. His great industry destroyed his health and led to his early death. A clear and balanced estimate of his work is difficult. His work as a Sinn Féinér and journalist did not leave time and energy for careful revising and editing, and he has been overshadowed by Yeats, Synge, Stephens, and Joyce. Many critics overlook his genuine accomplishments because of a tendency to melodrama in some of his works. What appeals most in his poetry is a concerned vitality, in his drama, a humane element. *The Shuiler's Child* and *The Bribe* are his best plays; *The Lady of Deerpark* his best novel; and *The Weaver's Grave*, a novella, perhaps overshadows everything else he did. His fundamental qualities are pastoral-dramatic in kind, sometimes satiric, humorous, always warm and large-hearted.

—M.A.G.

William Butler Yeats

1228. Hinden, Michael. **Yeats's Symbolic Farce: THE PLAYER QUEEN**, MD, 14:4, Feb. 1972, 441-448. By rejecting Yeats's own account of how this play came to be written, and by viewing it as solemn, critics find many inconsistencies as they analyze it. Outside evidence supports the view that Yeats was actually mocking an allegorical concept he had tried for years to convert into dramatic form. The play can be understood best as an ironic perversion of such primitive vegetation rites as the sacrificial hero.

—T.A.S.

1229. Prasad, Baidya Nath. **Letters of W. B. Yeats to Katherine Tynan—A Study**, IJES, 11, 1970, 87-98. Yeats's letters to Tynan reveal many aspects of his personality. His uncharitable comments about London and his contemporaries (e.g., Shaw), his love for Irish myths, his views on verse-drama, his attitude toward tradition, and his interest in the occult are only a few of the subjects discussed in the letters. His self-criticism after the publication of *The Wanderings of Oisín* shows his awareness of the dichotomy between "inspiration" and "art." Yeats was conscious of the woman in Tynan, and when he wrote to her, he concealed his relationship with Maud Gonne or Laura. Three excerpts from these letters disprove Dorothy Wellesley's view that Yeats drew little inspiration from nature.

—T.G.

Cf.: Item 1225.

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ABSTRACTS OF ENGLISH STUDIES

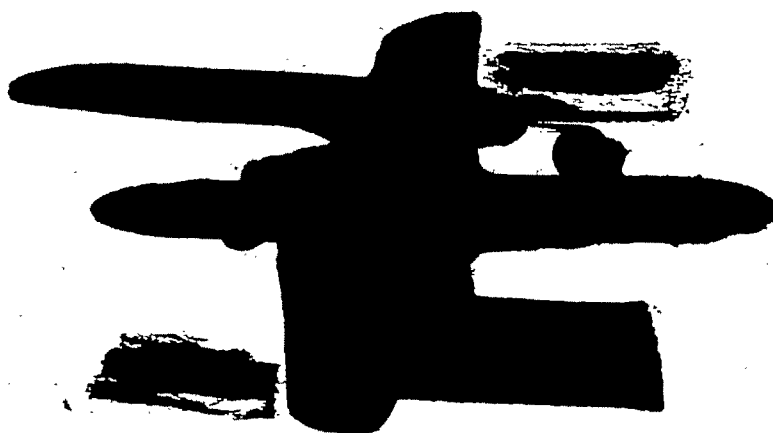


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GENERAL

- General I. General Studies (Aesthetics, Comparative Literature, Education, Literary Theory, Literature and Society, Literature and the Other Arts, Prosody, Research Methods and Resources, Rhetoric, Schools and Creeds, Theory of Criticism, Translation)
- General II. Bibliography (Cumulative, Descriptive, Methodology)
- General III. Language (History, Linguistics, Theoretical Studies)
- General IV. Themes and Types (Characters, Plot Patterns, Subjects, Drama, Fiction, Poetry, Prose, Humor and Satire, Folklore, Travel Literature)

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- English I. Particularism and Regionalism
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- English IV. Themes and Types (Characters, Plot Patterns, Subjects, Myths, Drama, Fiction, Poetry, Prose, Folklore, Humor and Satire, Travel Literature)
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- English VI. Renaissance [to 1660]
- English VII. Restoration and Enlightenment
- English VIII. Romantic
- English IX. Victorian
- English X. Modern

AMERICAN

- American I. Particularism and Regionalism
- American II. Bibliography (Cumulative, Descriptive, Methodology)
- American III. Language (History, Linguistics, Theoretical Studies)
- American IV. Themes and Types (Characters, Plot Patterns, Subjects, Myths, Drama, Fiction, Poetry, Prose, Folklore, Humor and Satire, Travel Literature)
- American V. Seventeenth and Eighteenth Centuries
- American VI. Nineteenth Century, 1800-1870
- American VII. Nineteenth Century, 1870-1900
- American VIII. Twentieth Century

WORLD LITERATURE IN ENGLISH AND RELATED LANGUAGES

The categories for this section are any continent or country in which there is a literature written in English or a literature that has had marked influence on English literature and language. Celtic languages and literature are also included in this section.

Note: Irish literature will include all works of writers in Ireland, the bulk of whose material was produced after 1900, with the exception of works by writers whose interests are not closely identified with Irish culture. This category will, of course, include all writers in Ireland whose mature work was written after 1921.



IN THIS ISSUE

Periodicals

AmTQ	American Transcendental Quarterly, 5:3, 1970; 4, 1970; 6:1, 1970; 2, 1970; 3, 1970; 4, 1970.
AnR	Antigonish Review, 7, Aut. 1971; 8, Win. 1972; 9, Sp. 1972.
AS	American Speech, 43:3, Oct. 1968.
B&B	Books and Bookmen, 16:11, Aug. 1971.
BMQ	British Museum Quarterly, 34:3-4, 1970.
CCC	College Composition and Communication, 21:2, May 1970; 3, Oct. 1970.
Cithara	Cithara, 10:1, Dec. 1970.
CLAJ	College Language Association Journal, 14:1, Sept. 1970.
CLS	Comparative Literature Studies, 9:2, June 1972.
Conch	Conch, 1:1, Mar. 1969; 2, Sept. 1969.
Conrad	Conradiana, 3:1, 1970-71.
Dialogist	Dialogist, 2:1, Sp. 1970; 2, Sum. 1970.
DLAJ	DeKalb Literary Arts Journal, 5:1, 1971.
Esquire	Esquire, 78:2, Aug. 1972; 3, Sept. 1972.
GGrC	Gazette of the Grolier Club, n.s. No. 5, Oct. 1967; 11, Oct. 1969; 17, May 1972.
JBS	Journal of British Studies, 9:2, May 1970; 10:1, Nov. 1970; 11:1, Nov. 1971.
LaS	Louisiana Studies, 10:4, Win. 1971.
LitCr	Literary Criterion, 9:1, Win. 1969.
MD	Modern Drama, 14:4, Feb. 1972.
Meanjin	Meanjin Quarterly, 30:4, Dec. 1971.
MIIN	Mill Newsletter, 6:1, Fall 1970; 7:2, Sp. 1972.
MLQ	Modern Language Quarterly, 32:1, Mar. 1971; 2, June 1971.
Mosaic	Mosaic, 5:1, Fall 1971.
N&Q	Notes and Queries, 19:6, June 1972.
Orc	Orcrist, No. 6, 1971-72.
Phonetica	Phonetica, 11:3-4, 1964.
Poetics	Poetics, No. 1, 1971; 2, 1971.
PoetW	Poetry Wales, 7:4, Sp. 1972.
PsyQ	Psychonanalytic Quarterly, 35:2, Apr. 1966; 4, Oct. 1966; 36:3, July 1967; 37:1, Jan. 1968; 39:2, Apr. 1970; 40:3, July 1971.
PULC	Princeton University Library Chronicle, 33:2, Win. 1972.

RECTR	Restoration and 18th-Century Theatre Research, 10:2, Nov. 1971; 11:1, May 1972.
RES	Review of English Studies, 23:90, May 1972.
RLV	Revue des Langues Vivantes, 37:6, 1971.
RS	Research Studies, 37:2, June 1969; 3, Sept. 1969.
SAQ	South Atlantic Quarterly, 71:2, Sp. 1972.
SatR	Saturday Review, 55:5, Jan. 29, 1972; 7, Feb. 12, 1972; 11, Mar. 11, 1972; 12, Mar. 18, 1972; 13, Mar. 25, 1972; 17, Apr. 22, 1972; 18, Apr. 29, 1972; 19, May 6, 1972; 20, May 13, 1972; 22, May 27, 1972; 25, June 17, 1972.
SEL	Studies in English Literature, 1500-1900, 11:3, Sum. 1971.
Shen	Shenandoah, 23:3, Sp. 1972.
SHR	Southern Humanities Review, 6:1, Win. 1972.
SIR	Studies in Romanticism, 11:1, Win. 1972.
SLImag	Studies in the Literary Imagination, 5:1, Apr. 1972.
SM	Speech Monographs, 38:2, June 1971.
SNL	Satire Newsletter, 9:1, Fall 1971.
SNovel	Studies in the Novel, 3:4, Win. 1971.
SoLiJ	Southern Literary Journal, 4:2, Sp. 1972.
SoRA	Southern Review (Adelaide), 5:1, Mar. 1972.
Southerly	Southerly, 30:3, 1970; 4, 1970.
Speculum	Speculum, 45:3, July 1970.
StAR	St. Andrews Review, 1:1, Fall-Win. 1970.
STwenC	Studies in the Twentieth Century, No. 8, Fall 1971.
WCircle	Wordsworth Circle, 3:1, Win. 1972.
WestWR	Western World Review, 2:3, 1967.
WIOr	Windless Orchard, No. 10, Sum. 1972.
WLWE	World Literature Written in English, No. 20, Nov. 1971; 11:1, Apr. 1972.
WWR	Walt Whitman Review, 15:4, Dec. 1969; 16:1, Mar. 1970.
WSCL	Wisconsin Studies in Contemporary Literature, 7:1, Win-Sp. 1966.

GENERAL

I. GENERAL STUDIES

Education

1230. Akar, John J. **An African's View of Black Studies With International Dimensions**, CLAJ, 14:1, Sept. 1970, 7-17. A cultural renaissance is occurring in the U.S., and continental Africa is discovering itself. A bridge is needed to unite these two related cultures. For this reason, a Center for African Arts and Culture should be established that is self-sustaining, independent, and located in Africa. Black studies programs of today are vehicles for anti-racist racism, exist independently of African studies, are a source of easy A's and B's, disregard academic excellence, have unleashed vulgarities as part of black student rhetoric, and are limited to black students and staff. Black studies and African studies are one and the same thing. There should be comprehensive, phased planning, and black studies should be kept open to all. Leadership is needed to reinsert dignity and humanity into brotherhood and peace. —Ly.B.H.

1231. Long, Richard A. **Black Studies: International Dimensions**, CLAJ, 14:1, Sept. 1970, 1-6. The black studies movement grew out of the student protest movement of the middle class, and the blacks against the university. Blacks claim that a university's purpose is violated when its offerings are limited to those treating the black "as an adjunct to the white man." The great danger in the generality of black studies is that they limit the study to the black man in the U.S. The main idea in black studies should be to communicate the experience of all black people. Two principles of teaching and research are recommended: the diachronic and the synchronic exploration of the Pan-African continuum and extension. Thus black studies should be international in orientation and scope and the CLA (College Language Association) should support its development and growth. —Ly.B.H.

1232. Doll, William E., Jr. **Communication and Three Concepts of Education**, *Dialogist*, 2:1, Sp. 1970, 73-95. The word **communication**, derived from the Latin verb **communico**, means sharing or transmission. Both meanings are useful aids to an analysis of interpersonal communication in lecture, discussion, and dialogue. In lecture the teacher explicates rather than communicates and thus interacts with the subject matter rather than with the student; transmission and sharing are unimportant. In discussion the teacher by transmission communicates with the student; here the relationship between the student and the subject matter is stressed. Only in dialogue is the stress upon communication as sharing and upon personal interaction between the teacher and the student; only dialogue "is devoted to the full development of self." —C.M.

1233. Erickson, John E., and others. **Preparing Student-Teachers for Composition Training**, CCC, 21:2, May 1970, 163-170. Writing between University of Illinois student teachers and 11th-grade English students at East Saint Louis High School produced four major results. The students wrote better sentences and more unified paragraphs through sincere involvement with their student-teacher correspondent; there was an improvement in student-teachers' empathizing with their readers—a subtle but most important attribute of good writing, often overlooked in college writing; the student-teachers gained insight into how compositions should be assigned; and finally, there was a long-range benefit for student-teachers in learning how to cope with the intimate and revealing journal entries of the inner-city students. —R.V.E.

1234. Morton, Murray K. **Wit, Tradition and Education**, *AnR*, 8, Win. 1972, 69-72. The traditional opposes the creative, protects the out-dated, and serves as a refuge for

unimaginative, uncreative people. Education should be anti-traditional because it involves coping with new phenomena and cultivating interruptions of the traditional. Wit is a major tool of the creative because it "first interrupts or confuses us and then forces us to redefine the world—forces us to deal with interruptions in a variety of ways which suggest a host of new responses." Wit challenges the traditional and is against all bounds and restrictions.
—D.J.M.

1235. Shugrue, Michael F. **Educational Accountability and the College English Department**, CCC, 21:3, Oct. 1970, 250-254. With 100,000 new freshmen entering the 1,000 junior and community colleges and 1,300 four-year colleges, freshmen English has perhaps its last chance to demonstrate its significance in the college program to a large, critical audience. This means a change from the professional elitism of English in the 1960's to the professional accountability of the 70's. To achieve this change, English departments must anticipate several changes. They must develop a new critical vocabulary to translate genuinely affective introductory college work into behavioral statements, offer attractive electives in humanities literature and creative writing to replace the dated freshmen composition course, and stimulate interdisciplinary approaches to literature, including psychology and sociology lectures. Finally they must provide innovative teaching through the use of specially-prepared community-college and lower division teachers, perhaps with Doctors of Arts degrees.
—R.V.E.

1236. Weathers, Winston. "Teaching Style: A Possible Anatomy," CCC, 21:2, May 1970, 144-148. The three obligations of the teacher of style are to make the teaching style significant and relevant for students, reveal style as a measurable and viable subject matter, and make style believable and real as a result of our own stylistic practices. Style is a gesture of personal freedom, a motion that will insure relevance. To make style viable, students must learn how to recognize stylistic material, master stylistic material in personal writing, combine stylistic material into modes, and adapt modes to rhetorical situations. Approaches for teaching these objectives vary. One may use a contemplative approach, allowing students to learn by osmosis. However, regular exercises in recognizing, coping, understanding, and creatively imitating are recommended.
—R.V.E.

Cf.: Item 1253.

Literary Theory

1237. Todorov, Tzvetan. **Meaning in Literature: A Survey**, Poetics, No. 1, 1971, 8-15. The multiple meanings of words create semantic problems which have not been adequately studied. Frye's attempt to revive the four levels of medieval exegesis is inadequate since it implies that all word usage is similarly ambiguous. The literary use of language, aiming at more than communication, brings in all meanings of a word even when only one is indicated by the context. It places primary emphasis on contextual meaning and directs our attention inward to the verbal pattern.
—A.B.F.

1238. Van Dijk, Teun A. **Some Problems of Generative Poetics**, Poetics, No. 2, 1971, 5-35. Considerable attention has been given to the possibility of developing a theory for the generation of literary texts analogous to the transformational theories for the generation of sentences. The deep structure of a text, for example, may be seen as analogous to the deep structure of a complex sentence. [A tentative formal description of the derivation of a text is offered.] What seems needed first is a general theory

of texts, and that can perhaps best be approached through the study of limited types of literary texts. —A.B.F.

Prosody

1239. Valesio, Paolo. *On Poetics and Metrical Theory*, *Poetics*, No. 2, 1971, 36-70. It is not possible to describe the features of poetic language through existing rule mechanisms. It would probably be more fruitful to concentrate on the role of metaphor. The proper object of metrical study, however, is the line. Where the sentence is theoretically infinite, the line is finite and heavily dependent, even phonologically, on boundary insertions. The status of the phonological constituents of a line of poetry cannot be reduced to rules; for example, in the same line we can have vowel reduction and the blockage of vowel reduction. —A.B.F.

Theory of Criticism

1240. Bailey, Richard W. *Statistics and the Sounds of Poetry*, *Poetics*, No. 1, 1971, 16-37. Statistical studies of sound patterns in texts, using techniques of information theory and concentrating on phonemic distribution, do not support earlier claims of value made for this method. At best it offers a means by which literary criticism can achieve a kind of preciseness. —A.B.F.

1241. Curtis, James M. *The Function of Structuralism at the Present Time*, *Dialogist*, 2:2, Sum. 1970, 58-67 (rev.-art., *The Languages of Criticism and the Sciences of Man: The Structuralist Controversy*, ed. Richard Macksey and Eugenio Donato, Johns Hopkins, 1970). This work consists of a collection of papers and discussions from an international symposium. Most selections examine problems in criticism, suggest the possibility of a methodological unity, and attempt to clarify the term structure. Lucien Goldmann's paper, which is especially illuminating, expounds with clarity a position shared by Marshall McLuhan and Claude Lévi-Strauss, who "assume the congruence of aesthetic and social structures." Because both structures converge in myth, the present function of structuralism is the investigation of myth. —C.M.

Cf.: Item 1254.

III. LANGUAGE

History

1242. Anozie, Sunday O. *Language and the Experience of Tragedy*, *Conch*, 1:2, Sept. 1969, 37-45. Recent dissatisfaction with the state of current Western languages, together with attempts by Levi-Strauss and Barthes to develop a meta-language, suggest that the relationship between thought, logic, and language is no longer close enough to allow a writer to express the tragic anomalies of the contemporary human condition. The present linguistic situation differs radically from that of the 16th century, when both man's relationship to the world and his use of the language were governed by principles of resemblance: covenance, distant resemblance, analogy, and sympathy. —L.D.B.

Linguistics

1243. Ballert, Irena. *On the Use of Linguistic Quantifying Operators*, *Poetics*, No. 2, 1971, 71-86. The meaning of a statement is the consequences that can be derived from it on the basis of the implicational rules of the language. These consequences,

however, merely reflect the speaker's attitude; their truth is an extralinguistic question. When quantifying operators are used, the statements are to be seen as assumptive, not assertive. The introduction of propositional attitudes into linguistic description makes possible "the identification of the semantic interpretation of an utterance with the set of its consequences."
—A.B.F.

1244. Bolles, Edmund Blair. *The Innate Grammar of Baby Talk*, *SatR*, 55:12, Mar. 18, 1972, 52-55. The speech patterns of infants may well provide evidence that all languages share certain functional relationships. Babies produce and combine words according to specific rules which are universally similar, regardless of the language they will later speak. Thus language is not an invention; it is response to an innate necessity. The various theories of the origin of language condense to some sort of genetic determination; the starting date for language then is placed very far back in time and provided then as now a basis for communication, the sharing of a common bond.
—M.D.R.

1245. Fry, D. B. *The Correction of Errors in the Reception of Speech*, *Phonetica*, 11:3-4, 1964, 164-174. In normal conditions, the few errors that occur in the generation and reception of speech are effectively corrected. It is unlikely, however, that the brain uses duplicate sets of error-correcting circuits for the two processes; a single system is more plausible. Speech reception requires a pattern-matching operation, in which the listener matches perceptual transforms of incoming acoustic data with stored patterns. Here, as at higher linguistic levels, statistical computation plays an important part, matching the most probable patterns, and thus effecting rapid and generally error-free decoding. The same process is carried out at the phoneme, morpheme, word, and sentence levels. Efficient error-correction is based on continuous feeding back of information from higher linguistic levels to those below.
—J.L.G.

1246. Hadding-Koch, K., and M. Studdert-Kennedy. *An Experimental Study of Some Intonation Contours*, *Phonetica*, 11:3-4, 1964, 175-185. American English and Swedish are said to have similar typical statement contours but different typical question contours. An experiment based on semantic and psychophysical judgments, however, reveals that native speakers of the two languages may differ in their preferred statement as well as in their preferred question contours.
—J.L.G.

1247. Nebesky, Ladislav. *On the Potentially Poetic Aspects of Artificial Languages*, *Poetics*, No. 2, 1971, 87-90. An artificial language can be created which exhibits both a capacity for logical communication and the high level of organization which characterizes poetic statement.
—A.B.F.

Theoretical Studies

1248. Cheyney, David R. *Communication, Mitsein, Dialogue, Communion, Etc.*, *Dialogist*, 2:1, Sp. 1970, 107-124. Man's powers of communication are used primarily for "co-operation and meaning-giving" but are hindered by technical, linguistic, and human problems. Words like *estrangement* and *disaffiliation*, which characterize modern society, indicate that man has never before had so great a need to communicate. In communication men together examine "the possibilities of human life, particularly that possibility which is oneself."
—C.M.

IV. THEMES AND TYPES

Drama

1249. Cronkhite, Gary, and others. **The Dimensions of Perception of a Dramatic Production**, SM, 38:2, June 1971, 132-141. A semantic differential scale can be used in the judgment of theatrical concepts and events, but its difficulties suggest that another measuring device might be more useful. Beyond the methodological objections to a semantic differential scale, there is the major theoretical objection that it does not permit the respondent to indicate readily his judgment of any single aspect of a dramatic production. [The present study finds that scales of the type devised by R. O. Likert (*A Technique for the Measurement of Attitudes*, *Archives of Psychology*, 22:140, 1932, 5-55) for determining audience response are more suitable and useful than are semantic differential scales.] —E.E.W.

Fiction

1250. Browning, Gordon. **Toward a Set of Standards for Evaluating Anti-Utopian Fiction**, *Cithara*, 10:1, Dec. 1970, 18-32. Elements of the genre include a note of salutary warning, remoteness of setting (in time or place), rational explanations, and mouth-piece characters struggling to become human. Judged by Irving Howe's criteria (*The Fiction of Anti-Utopia*, *New Republic*, 144, Apr. 23, 1962, 13-16) for anti-utopias—a "flaw" in the perfection achieved (the dream become a nightmare), a commanding passion, strained probability, supporting detail, and an appeal to history—Huxley's *Brave New World*, though the cleverest and most readable, is less technically successful than Zamiatin's *We*, the highest in intensity, and Orwell's *1984*, in which the sense of terror and urgency compensates for its non-fictional interpolations. Limits on complexity in characterization and on suspense in plot development hamper the anti-utopian writer more than the conventional novelist. —S.M.A.W.

Poetry

1251. Hollander, John. **The Poem in the Eye**, *Shen*, 23:3, Sp. 1972, 3-32. A printed poem displays "visual structures." Some poems—like Herbert's *Easter Wings*—have recognizable shapes while others are given a non-pictorial shape by indenting lines, leaving white space between stanzas, or using other similar devices. The "printed surface" of a poem will frequently raise for the viewer "linguistic depth" as, for example, in the use of enjambment. Poems are shaped also like other poems. Since it cannot be viewed in terms of metrical form, free verse needs to be looked at in terms of shape. "A poem's shape . . . may be a frame for itself as it may be a frame for its picture of the world." —L.B.H.

1252. Pike, Kenneth L. **Implications of the Patterning of an Oral Reading of a Set of Poems**, *Poetics*, No. 1, 1971, 38-45. The phonological quality of a poem is an objective, communicable feature of oral poetic form and carries meaning. It is therefore "part of a message which the poet must be allowed to pass along," and readers should not resent being told how a poem should be read or interpreted. A skillful poet can give simultaneous messages by words, voice quality, and intonation, and these messages can reinforce each other. A method of "scoring" poetry should be developed. —A.B.F.

1253. Rubin, Larry. **Poetry and the Creative Process: Can the Teacher Help?** *DLAJ*, 5:1, 1971, 40-43. The composition of a poem falls into two phases: (1) the "joyous unrestrained burst of feeling" and (2) revision and analysis. The teacher can help in

the second phase and also in transmitting to the student modern literary values and aesthetic standards. —L.B.H.

1254. Subbarao, C. *Contextualist Poetics and the Nature of Language*, LitCr, 9:1, Win. 1969, 54-60. Critics such as Owen Barfield (*Poetic Diction*, New York, 1964, publisher not given) and Murray Krieger (*A Window to Criticism*, Princeton U., 1964) recognize the disparity between the everyday use of language where words have a reference outside their context, and the poet's use of language where words acquire a reference of their own. It was the recognition of this character of poetic language that fostered the intra-contextual interpretation of the New Criticism. An examination of two sonnets from this intra-contextual point of view will reveal the extent to which authors writing in Petrarchan tradition succeed in going beyond the convention to give their language a life of its own. In *Sonnet 54* from *Amoretti* Spenser handles the conventional material mechanically, while in Shakespeare's *Sonnet 23* the poet transforms the convention, expressing genuine emotion and achieving artistic excellence. —R.M.S.

1255. Wonondi, Okogbule. *The Creative Process in Poetry*, Conch, 1:2, Sept. 1969, 48-55. Authenticity in a work lies in its ability to persuade a reader to share and to believe in the vision of the artist. The means of persuasion is beauty, particularly sensuousness. Creative writing requires much concentration, both during conception and while revising. Frequently a poem will first appear to the poet as a cadence without words or ideas. The poet's task, then, lies in fitting words to the insistent song. —L.D.B.

Humor and Satire

1256. Morton, Murry K. *A Paradise of Parodies*, SNL, 9:1, Fall 1971, 33-42. Parodies present alternatives of author, identity, and basic psychological rhythms rather than imitations. They emphasize the eccentric stylization of the originals, though they do not necessarily mock cruelly. They expose stereotypes of attitude, process, and response. By making explicit points which were originally ignored or taken for granted, parodies can even give readers a better understanding of the originals. Finally, parody can serve as a test for the quality of the original; if it destroys the original for the reader, he must consider the possibility that the work is flawed or narrow, that its author is petty, fussy, and absorbed in his own narrow little set of categories. Similarly, if the original survives the parody, its author must have cultivated openness, generosity, and richness. —K.D.H.

1257. Rosten, Leo. *The Mischief of Language*, SatR, 55:11, March 11, 1972, 29-31 (from the Preface of Leo Rosten's *Rome Wasn't Burned in a Day*, Doubleday, 1972.) Verbal fun is omnipresent in English, whether inadvertent, as in the bloopers of children attempting to unravel the mysteries of their mother tongue, or intentional, as in the pun or the linguistic joke. Ranging from the malapropism ("A rolling stone gathers no moths.") to the so-called malprintism (an advertisement lauding today's menu special: Barely Soup), language creates much mischief, even in the mouths of the most literate, and is the source of a good deal of the humor which lightens our days. —M.D.R.

ENGLISH

III. LANGUAGE

History

1258. Hall, Roland. *Unnoticed Terms in Logic—III*, N&Q, 19:6, June 1972, 203-209. [This continues the list of words and senses of words not found in OED or its Supple-

ment. See N&Q, 19:4, 1972, 131-137, and 19:5, May 1972, 165-171 (AES, 16:2&3, Oct. & Nov. 1972, 313, 618) for parts I & II] —J.S.P.

V. MEDIEVAL

Middle English

1259. Strauss, Jennifer. Teaching **TROILUS AND CRISEYDE**, SoRA, 5:1, Mar. 1972, 13-20. Teaching Chaucer's poem presents not only the problem of placing it in its medieval context but also of helping 20th-century minds respond to its ideas, especially the idea of Troilus's behavior. Modern readers must react both to what Troilus makes of his experience and to what the narrator makes of it. The pagan Troilus comes to see that all passion is absurd, and the Christian narrator that Christ's is the only permanent love; but readers can appreciate both the human passion and the divine love. —E.N.J.

1260. Bornstein, Diane D. **Military Strategy in Malory and Vegetius' DE RE MILITARI**, CLS, 9:2, June 1972, 123-129. Malory is more interested in war as described by Vegetius in *De re militari* or *Eptoma rei militaris* than in the fairyland of French romances. *Morte d'Arthur* is concerned with surprise attacks, ambushes, scenes of fighting, good horsemanship, starving the enemy, and the ideals of prudence and moderation. Besides these realistic details, Malory derived from Vegetius a critical attitude toward the knights of the Round Table for their foolhardy courage and individualistic escapades. —E.N.J.

1261. Dunn, F. I. **The Norwich Grocers' Play and the Kirkpatrick Papers at Norwich**, N&Q, 19:6, June 1972, 202-203. This play (*The Creation of Eve and the Fall*) exists not only in the printed texts of 1856 and 1909, by Robert Fitch and Osborn Waterhouse respectively, but also in a Ms just discovered in the Norfolk and Norwich Record Office. Fitch's and Waterhouse's versions are derived from this Ms, which was copied by John Kirkpatrick (1687-1728). Although neither Fitch nor Waterhouse actually used the Ms, it seems to have been the source of a transcript that Fitch used; Waterhouse apparently used a copy of Fitch's transcript. The newly found Ms clarifies some minor problems of text. One notes that Kirkpatrick copied parts of other Mss now lost, such as the **Russell Weavers' Book** and the **Mercers' Book**. —J.S.P.

Romances

1262. Parker, David. **Popular Protest in A GEST OF ROBYN HODE**, MLQ, 32:1, Mar. 1971, 3-20. The hero of this poem is gentlemanly, not despite his yeoman origin, but because of it. In protest against the political, economic, and social conditions of the late 15th century, the poem gives Robin Hood the virtues which the higher classes, now in decline, admired less and less but which his own rising class continued to value: loyalty to the king, generosity, religion (especially veneration of the Virgin Mary) courtesy, and hospitality. Although Robin Hood was a mythical hero by the time the poem was written, its yeoman audience appreciated his championing of right, especially his realization that the clergy might be corrupt—that each abbot must be judged by himself. —M.S.

VI. RENAISSANCE

John Bramhall

1263. Daly, J. W. **John Bramhall and the Theoretical Problems of Royalist Moderation**, JBS, 11:1, Nov. 1971, 26-44. Bramhall attempts to answer radicals like Parker

and Hobbes with royalist moderation. He deals with the defense of monarchy, its limitation, and its philosophical basis. He defends God-given political authority and prescription against Parker's anti-royalist ideas, depending heavily on moderation and trust and opposing the "mixed monarchy" in favor of "temperated" sovereignty. He attacks Hobbes's ideas as unworkable, leading to weakness and especially tyranny. Balanced sovereignty is the answer, conceived as part of the moral order which Hobbes had denied, and limited by that order. The state of nature is the same as organized society. Thus Bramhall was the spokesman for the humanist-royalist position. Though his style and personality held him back and he never really staked out his own position fully, he helped establish moderation as a principle. —W.D.W.

George Chapman

1264. Braunmuller, A. R. Chapman's Use of Plutarch's *DE FORTUNA ROMANORUM* in *THE TRAGEDY OF CHARLES, DUKE OF BYRON*, RES, 23:90, May 1972, 178-179. Henry IV's lines on Fortune in Chapman's play (I.i.137-38, 141-44) have antecedents in Plutarch's work. Although scholars have seen the *De Fortuna* as important to Chapman's play, the specific source for these lines has been overlooked. —L.B.H.

Richard Crashaw

1265. Dobrez, Livio. *The Crashaw-Teresa Relationship*, SoRA, 5:1, Mar. 1972, 21-37. The theme of surrender, the outpouring of images, the image of *The Flaming Heart*—characteristics of Crashaw's poetry, may have been influenced by the *Life of Saint Teresa of Jesus*. Although Crashaw had used the image of the pierced heart before his reading of Teresa, Teresa's pattern of ecstasy, rapture, passivity, death by dart, activity, and regeneration by the dart is Crashaw's pattern in *The Weeper*, *The Flaming Heart*, *A Hymn to St. Teresa*, *An Apologue*, and *Letter to the Countess of Denbigh*. Crashaw's erotic images did not come from Teresa (they might have come from the *Song of Songs*), but as she sublimated her passions through writing and reform activities, Crashaw mastered the controlled abandon of his style. —E.N.J.

John Donne

1266. Lebars, W. M. *The Influence of the Classics in Donne's EPICEDES AND OBSEQUIES*, RES, 23:90, May 1972, 127-137. Donne's way of structuring his funeral elegies around lament, panegyric, and consolation is derived directly from classical sources. Some of the classical allusions in this work were acquired second- or third-hand or else were Renaissance commonplaces. However, some allusions in *Elegie on Mistress Boulstred* and in *Obsequies to the Lord Harrington* probably have direct classical sources. —L.B.H.

Fulke Greville

1267. Kelliher, W. Hilton. *The Warwick Manuscripts of Fulke Greville*, BMQ, 34:3-4, 1970, 107-118. In Dec. 1968 the British Museum acquired a set of six Mss containing Greville's poems and plays and one prose work. The collection, which takes its name from its former home at Warwick Castle, is the most substantial, authorized extant group of Ms texts of any distinguished Elizabethan or Jacobean poet. The Warwick texts, copied under Greville's supervision and closely revised by him, have an authority which none of the other existing Mss of his works can claim. *The Remaines* was printed ultimately from later fair copies, but the editing of it was arbitrary in the extreme. Still the folio has been rightly praised as a painstaking and accurate

text of the works it contains. From a photograph of the annotated pages in the Bibliothèque Nationale copy of the folio, the editor can be identified as Sir Kenelm Digby.
—M.D.P.

Andrew Marvell

1268. Berek, Peter. *The Voices of Marvell's Lyrics*, MLQ, 32:2, June 1971, 143-157. Analysis of several of Marvell's poems shows them to be dramatic. A speaker is not to be identified with the poet or with the reader. Sometimes there is comic effect from the intensity with which a viewpoint or contrasting viewpoints are stated. Usually a speaker states a viewpoint to which the reader must react, so that the result is tension rather than resolution. No matter how perceptive a speaker is, the reader's response to him is essential to the meaning of the poem.
—M.S.

Henry Medwall

1269. Jones, Robert C. *The Stage World and the "Real" World in Medwall's FULGENS AND LUCRES*, MLQ, 32:2, June 1971, 131-142. The characters A and B serve to keep the audience aware of the differences between the idealized nobility of Roman life and the realities of Tudor life as the playwright wishes to project it. Speaking sometimes as members of the audience, sometimes as characters in the play, and sometimes as players, A and B, who are most effective in passing from one function to another, establish a satirical viewpoint toward the Renaissance wish to instruct by example. Their purpose is to evoke a response of mirth and moral reflection in balance.
—M.S.

John Milton

1270. Pittion, J.-P. *Milton, La Place, and Socinianism*, RES, 23:90, May 1972, 138-146. Milton's commitment to Socinian views against the doctrine of trinity is stated in Book I of *De Doctrina Christiana*. Here he argues against the attempts of Josué de La Place in *Disputationes de testimoniis et argumentis e Veteri Testamento petitis* (1651) to refute Socinian doctrines. The methods Milton follows and the arguments he uses suggest a Socinian source. The sections of *Doctrina* concerned with La Place were written some time between 1651 and 1657.
—L.B.H.

Sir Thomas More

1271. Davis, J. C. *More, Morton, and the Politics of Accommodation*, JBS, 9:2, May 1970, 27-49. Questions of political accommodation stand at the center of More's *Utopia*. Does "More" represent the author's views, favoring accommodation? Or is Hythlodæus More's voice? Both approaches deny *Utopia's* unity, which stresses unresolved means. The debates on counsel suggest that accommodation may open a prince's closed mind, advice which Hythlodæus rejects, showing the ineffective results if a prince were to take the philosopher's counsel. *Utopia* is an example used to support a position taken in the debate on counsel and proves that Western European society can be changed. More parallels Hythlodæus with Morton, whom he deals with ambivalently in *Richard III* and *Utopia*; Morton represents the problems of accommodational politics, which always exacts its price. Thus More does not resolve the dilemma, which rejects accommodation but notes the ineffectiveness of adherence to philosophic principle.
—W.D.W.

Shakespeare

1272. Leggatt, Alexander. *ALL'S WELL THAT ENDS WELL: The Testing of*

Romance, *MLQ*, 32:1, Mar. 1971, 21-41. This play brings together two modes—romance and realism. Testing the first against the second, it is a play about testing and is itself a test. Helena establishes a romantic mode in her cure of the king. When Bertram rejects Helena, the mode changes to realistic. From now on Helena must try to win this snobbish and sensual man on his own terms. Resorting to the bed-trick, she does win him, but his repentance seems conditional. The ending is happy but uneasy. The play is an honest and courageous experiment in which the playwright shows that opposing modes cannot achieve coalescence.
—M.S.

1273. Stoller, Robert J. **Shakespearean Tragedy: CORIOLANUS**, *PsyQ*, 35:2, Apr. 1966, 263-274. Although Coriolanus is a less ambiguous character than other Shakespearean heroes, he is driven by ambivalent psychological needs and is, therefore, both natural and tragic. Coriolanus lives in chronic misery stemming from his mother's need to use him, through exhortation to arrogance, as a phallic substitution. Yet since he was reared in the absence of a father, he is also driven by a passionate femininity. Ironically, his essentially feminine nature makes it impossible for him to carry out his mother's wishes of masculine arrogance and rage. Finally, pushed by the ironic combination of hateful arrogance and maternal dependence, Coriolanus must face the choice, long determined by his nurture, of killing his mother or dying at her hands.
—W.A.B.

1274. Richmond, Hugh M. **Shakespeare's Roman Trilogy: The Climax in CYMBELINE**, *SLImag*, 5:1, Apr. 1972, 129-139. The climax of *Cym.* shows "that any confident legalistic verdict is suspect just because the full truth is incredibly elusive." By setting his play in the time when Christ was born, Shakespeare illustrated the failure of pre-Christian law and value. Except for the climax, every action in *Cym.* proves a monstrosity. In the last scene, however, everyone is forced to be forgiving, invalidating the previous actions. The play leads toward a "white Machiavellianism," which manipulates people for their own good.
—A.E.W.

1275. Faber, M. D. **Oedipal Patterns in HENRY IV**, *PsyQ*, 36:3, July 1967, 426-434. In *1 H. IV* Hotspur's boundless hatred of Bolingbroke is in reality a transference of repressed oedipal hatred that should have been directed at his own father, Northumberland. Northumberland's behavior and words are strong clues to his failure as a father, the conflict between him and Hotspur, and the oedipal origins of Hotspur's fierce and ruthless personality. Shakespeare thus suggests in his play that rebels like Hotspur, who would divide society, are at war with themselves.
—W.A.B.

1276. Thomas, Mary Olive. **The Elevation of Hal in I HENRY IV**, *SLImag*, 5:1, Apr. 1972, 73-89. In addition to other dramatic devices he used to elevate Hal, Shakespeare changed Holinshed to bring out the relationship between words and deeds in Hal and show how this relationship contrasted to Falstaff, Hotspur, and Henry. In developing this theme, Shakespeare "contributes to our sense of Hal's humanistic regard for both effectual action and eloquence," and he elevates Hal in such a way as to evoke in the audience's imagination a symbolic king, with commanding language, ceremony, and power to govern truly.
—A.E.W.

1277. Manley, Frank. **The Unity of Betrayal in II HENRY IV**, *SLImag*, 5:1, Apr. 1972, 91-110. One series of actions in *2 H. IV* repeats episodically the major betrayal originating in *R. II*, a betrayal which caused a loss of order after the death of the rightful king. Counter to this episodic pattern, however, is a different series of actions

which offer the promise of something new. This new world is centered in Prince Hal and his necessary, ambiguous betrayals of his father and Falstaff. Hal is a lineal monarch, with rights beyond mere power and craft, who has cast off the old order and, like Elizabeth, offers free and peaceful growth. —A.E.W.

1278. Cook, Dorothy. **HENRY V: Maturing of Man and Majesty**, SLImag, 5:1, Apr. 1972, 111-128. The choruses in **H. V** constitute a clear narrative line which helps illuminate the character of Henry. Also, the multiple plotting and series of actions by Pistol and other lower characters enhance the unity of the play. Henry resolves the Renaissance problem of putting ideas into action, and he gradually emerges as a wise and humane ruler—an ideal king because of his individual spiritual qualities. —A.E.W.

1279. Billings, Wayne L. **Ironic Lapses: Plotting in HENRY VI**, SLImag, 5:1, Apr. 1972, 27-49. In **H. VI** Shakespeare rejects the simple correlation of political success with moral worth and, instead, shows that "two categories of value, the heroic and the conventional, are necessary to the ordering of the realm." The trilogy is structured by a "frame of disorder," unified by consistent relationships to heroic conventions. By creating pivotal scenes, Shakespeare emphasizes the irony of the noble being undermined by the unheroic. —A.E.W.

1280. Kay, Carol McGinnis. **Traps, Slaughter, and Chaos: A Study of Shakespeare's HENRY VI Plays**, SLImag, 5:1, Apr. 1972, 1-26. A study of the major image patterns provides a key to understanding these plays. In **1 H. VI** animal imagery creates an enclosure motif and the threat of captivity; in **2 H. VI** the animal imagery conveys bloody violence, suggesting that an orderly nation has become a slaughterhouse; and in **3 H. VI** the major pattern is of a stormy, destructive sea. The trilogy's dramatic imagery indicates that "man has choices for order or disorder, and when man makes the wrong choices, he releases uncontrollable natural forces which can reduce the entire universe to chaos." —A.E.W.

1281. Homan, Sidney. **RICHARD II: The Aesthetics of Judgment**, SLImag, 5:1, Apr. 1972, 65-71. By investing Richard and Bolingbroke with paradoxical qualities, Shakespeare elicits a divided response from the audience. Richard "embodies that complex of appealing traits and appalling vices defining most men." Bolingbroke is a successful man of the world who has lost his soul. Both men are incomplete, and our divided response to them reflects the contradictory world of the play and the futility of seeking absolutes in reality. —A.E.W.

1282. Sheriff, William E. **The Grotesque Comedy of RICHARD III**, SLImag, 5:1, Apr. 1972, 51-64. In **R. III** Shakespeare used the comic to emphasize the demonic, creating a grotesque comedy full of irony. Richard is conscious of his change from "a confident doer of evil to a confused and unsuccessful Machiavel without hope." At the end of the play the deceiver has deceived himself, and, by uniting against Richard, the others have returned the kingdom to order. —A.E.W.

1283. Holland, Norman W. **Caliban's Dream**, PsyQ, 37:1, Jan. 1968, 114-125. In **Temp.** Caliban's recurring dream of riches ready to drop upon him from the clouds is in effect a wish for a mother to provide him with a father who can free him from his bondage to Prospero. For this reason he pledges allegiance to Stephano, whom he seems to accept as the gift from the clouds. The dream itself, though, serves Caliban as a wish-fulfillment (for a father) that is in direct opposition to his hatred of Prospero;

and it emphasizes Shakespeare's Renaissance theme of freedom through submission to authority. —W.A.B.

1284. Rothenberg, Alan Baer. *The Oral Rape Fantasy and Rejection of Mother in the Imagery of Shakespeare's VENUS AND ADONIS*, *PsyQ*, 40:3, July 1971, 447-468. The imagery of *Venus* reveals a preoedipal fantasy in the minds of the two lovers. Beneath the structure of the adult seduction story Shakespeare writes of Venus's need to either force a breast upon a passive infant or, as an infant herself, ravish a passive breast. The poem is thus a play within a poem that demonstrates Shakespeare's almost psychoanalytic insight into a child's fear of oral rape, passivity, and death, as well as his willingness to retreat into autism. —W.A.B.

1285. Leggatt, Alexander. *Shakespeare and the Borderlines of Comedy*, *Mosaic*, 5:1, Fall 1971, 121-132. In Shakespeare's comedies, characters frequently are subjugated to more than one kind of experience or reality. The geographical journeys that so often form the basis of the action are the most obvious expression of these changes, but they also mark shifts in kind of experience. "This sense of the instability of experience, of the incompleteness of our methods of controlling or even comprehending it lies . . . near the roots of Shakespeare's comic art, and may help to explain not only why we catch occasional glimpses in these plays of the tragedies to come, but also why the comedies are so difficult to generalize about." —D.J.M.

1286. Utterback, Raymond V. *Dramatic Perspectives on Shakespeare's History Plays: A Review Article*, *SLImag*, 5:1, Apr. 1972, 141-162 (rev.-art.). A review of five recent books about Shakespeare's history plays shows that Tillyard's view of them as moral histories (*Shakespeare's History Plays*, Macmillan, 1946), provides a point of departure for other centers of interest. These books examine the foundations of character, use of language, the original Tudor myth, and the artistic integrity of the Henry plays. —A.E.W.

Edmund Spenser

1287. Eade, J. C. *The Pattern in the Astronomy of Spenser's EPITHALAMION*, *RES*, 23:90, May 1972, 173-178. If a reader of this work posits "a correspondence between the stanzas and the unequal hours of day and night as they disposed themselves on June 11, 1594, it becomes possible to see that the planetary references and allusions in the poem reflect the actual situation on the day." —L.B.H.

1288. Hill, W. Speed. *Order and Joy in Spenser's EPITHALAMION*, *SHR*, 6:1, Win. 1972, 81-90. "The quality of the human experience behind the poem" and "the quality of its rendering within the poem" make this work beautiful and moving. Marriage as concordia discors unites time and eternity, the personal and the cosmic. The poem dramatizes the particular "against a backdrop of the mythic and universal." Verbal and structural features as well as allusions locate the poem in two worlds. Stasis and movement, spontaneity and decorum exhibit their tension in the stanza, in which the beginning and end are the cross-rhymed quatrain and pentameter-hexameter couplet of the *Faerie Queene* stanza, with variations between. The stanzas are both distinct units and part of a sequence, conveying lyric moods and coherent narrative. —S.M.A.W.

1289. Bauer, Robert J. *Pictorial Art and Spenser's Styles*, *SHR*, 6:1, Win. 1972, 73-80. Two contemporaneous but contrasting Italian paintings closely parallel two scenes

in *Faerie Queene*, I. Botticelli's "Primavera," based on Ovid's *Fasti*, V, depicts Zephyr transforming a nymph into Flora with classical allegory in the Neoplatonic tradition. Spenser (Canto I) treats the Red Cross Knight's lascivious dream of the false Una the same way. Reason controls passion and ordered reality emerges from sensory phenomena. Piero di Cosimo's "Discovery of Honey," from *Fasti* III, as romantic pastoral "presupposes no mode of perception beyond immediate sensory experience." Spenser (Canto VI) matches this in his scene of Una among the satyrs. —S.M.A.W.

Sir Thomas Wyatt

1290. Daalder, Joost. *Wyatt and Tottel: A Textual Comparison*, SoRA, 5:1, Mar. 1972, 3-12. Although it is well-known that the versions of Wyatt's poem in *Tottel's Miscellany* differ from those in the Egerton Ms, the revisions have not been explored critically. Richard Tottel provided titles, smoothed lines, turned rondeaux into sonnets, and altered political references. These alterations seem to sentimentalize Wyatt and to remove any surprise due to irony. Tottel's version of Wyatt influenced future English poetry, but where did Tottel get his idea of poetry? Surrey's verse in Tottel is not so extensively revised as Wyatt's; therefore, Surrey's poetry might have influenced Tottel in his revisions of Wyatt's. —E.N.J.

VII. RESTORATION AND ENLIGHTENMENT

Lord Bolingbroke

1291. Rogers, Pat. *Swift and Bolingbroke on Faction*, JBS, 9:2, May 1970, 71-101. Swift and Bolingbroke use "faction" pejoratively. Faction had long been a target for political writers, but Swift and Bolingbroke are more specific and morphological in their usage. For the latter, faction is an extreme, contrived phenomenon, run by individuals for private gain, but not inevitable. A desirable party organization can obviate faction, which is by nature fissile. Both writers stress moral or national unity. Swift is motivated by fear of civil commotion, and suggests causes and cures for political schism in his *Examiner* essays. He pictures faction as a haven for malcontents, negativists, subversives, and "trimmers," among other evil connotations. The atmosphere of Augustan England helps shape their very similar attitudes toward discord, which both fear above all else. —W.D.W.

Eustace Budgell

1292. Morrison, Lois G. *Eustace Budgell and His Family Background*, N&Q, 19:6, June 1972, 209-216. [This continues the publication of information about Budgell, his ancestors, and his family begun in N&Q, 19:5, May 1972, 178-183 (AES, 16:3, Nov. 1972, 654).] —J.S.P.

Elizabeth Carter

1293. Hampshire, G. *Johnson, Elizabeth Carter, and Pope's Garden*, N&Q, 19:6, June 1972, 221-222. A letter (July 1738) from Carter to a Mrs. Underdown describes Pope's garden and "bears upon" a Latin epigram attributed to Johnson beginning "Ad Elisam" ("Eliza" being she). A letter of the following month from Nicolas Carter to Elizabeth confirms the attribution by scholars and editors of the epigram to Johnson. If the epigram refers to an actual event, we know the month and year of the epigram, but we do not know whether Johnson made one of the group that visited Twickenham on the occasion described in Carter's letter. —J.S.P.

Earl of Chesterfield

1294. Cordasco, Francesco. **The Earl of Chesterfield and the LETTERS OF JUNIUS**, N&Q, 19:6, June 1972, 229. One notes as a curiosity the support in the 19th century for Chesterfield as the author of the Junius letters, a campaign begun by a book in 1821 by William Cramp and revived by N. W. Sibley in two magazine articles in 1899. Chesterfield's age and poor health at the time of the letters and two apparently authentic Junius letters that appeared after Chesterfield's death render his authorship impossible.
—J.S.P.

William Congreve

1295. Bartlett, Laurence. **Bibliography for William Congreve and Restoration Comedy**, RECTR, 10:2, Nov. 1971, 41-43. [This bibliography lists works dealing with Congreve alone and with Congreve and others.]
—N.D.M.

Daniel Defoe

1296. Macarie, David. **Daniel Defoe: A Reference Corrected**, N&Q, 19:6, June 1972, 216-217. Various matters of form, content, and dating make it unlikely that a reference in a letter by the Earl of Mar was to Defoe's *The Vision*, as G. H. Healey states in his *Letters of Daniel Defoe* (Oxford U., 1955). Rather, the reference seems to have been to an untitled ballad beginning *Ye Coblers and Taylors draw near*. This ballad apparently belongs in the Defoe canon.
—J.S.P.

1297. Moore, John R. **Defoe's Persona as Author: THE QUAKER'S SERMON**, SEL, 11:3, Sum. 1971, 507-516. This hitherto unrecognized tract (1711) by Defoe is in the Huntington Library. It is an able defense of the Duke of Marlborough and a good example of another attack upon Dr. Henry Sacheverell and other High Church extremists. As in many of his tracts he uses a persona—here he writes as a Quaker, as he did in six other tracts. In most of his other works he used a persona or wrote anonymously, primarily to "justify his special knowledge and his assumed point of view."
—M.F.O.

John Dennis

1298. Rogers, Pat. **New Light on John Dennis**, N&Q, 19:6, June 1972, 217-218. Public records uncovered since the publication of H. G. Paul's *John Dennis: His Life and Criticism* (Columbia U., 1911) reveal that Dennis was actually imprisoned for debt and was aided by the charity of others well before the public benefit of his old age to which Pope subscribed.
—J.S.P.

John Dryden

1299. Benson, Donald R. **The Artistic Image and Dryden's Conception of Reason**, SEL, 11:3, Sum. 1971, 427-435. Primarily as a critic and in his preoccupation with the authority and effects of the artistic image, Dryden drew conclusions valuable in ascertaining his basic intellectual position, especially with reference to reason. He agreed with the Renaissance conception of intuition as dependable in apprehending the true forms of objects and actions, and assumed the artist's image as directly dependent upon intuitively apprehended forms. In all the meanings he attached to artistic image and in his idea of the relationship of the image to moral philosophy and the rules, he never wavered in his assumption. This attitude is direct evidence of his intellectual orthodoxy.
—M.F.O.

1300. Faulkner, Thomas C. **Dryden and GREAT AND WEIGHTY CONSIDERATIONS: An Incorrect Attribution**, SEL, 11:3, Sum. 1971, 417-425. In his *Life of John Dryden* (U. of N. Carolina, 1961) Charles E. Ward incorrectly attributes this pamphlet (1679) to Dryden. The use of many references, quotations, and tedious legalistic argument is alien to Dryden. Ward's contention that the similarity of arguments to those in some of Dryden's other works supports his case is untenable; the arguments in *Considerations* are conventional and presented differently. Ward's external evidence of the author's being a Pentionary Pen and of a reference in a letter to a history by Dryden is faulty. Other external evidence points to an Anglican clergyman as the author. —M.F.O.

1301. Frost, William. **Dryden and "Satire,"** SEL, 11:3, Sum. 1971, 401-416. Dryden's *Discourse Concerning the Original and Progress of Satire* was important in clarifying some historical confusions about satire. First he distinguished satire as nondramatic verse, disrupting Renaissance theories associating satire with drama. Second he rested his argument for the derivation of *satire* on Casaubon's conclusions that *satire* derived from Latin *satur*, not Greek *satyros*. Third, in presenting the well-thought-of Dorset as a satirist, he upset a traditional view of the satirist as an abnormal person. And fourth, through the influence of Boileau and Virgil, he disposed of the traditional idea that the style of satire had to be rough and obscure. —M.F.O.

George Farquhar

1302. Rogers, J. P. W. **The Dramatist Vs. the Duncie: George Farquhar and John Oldmixon**, RECTR, 10:2, Nov. 1971, 53-58. Early in his career Oldmixon engaged in a battle with Farquhar. Farquhar's *The Constant Couple* (Nov. 1699) was a much bigger success than Oldmixon's opera *The Grove* (Feb. 1700), and Oldmixon enviously attacked Farquhar in his prologue to Charles Gildon's *Measure for Measure*. Farquhar came back at Oldmixon in a new prologue to *The Constant Couple*. Oldmixon never forgave Farquhar and even used his obituary as an occasion for a veiled attack on him. —N.D.M.

Henry Fielding

1303. Moss, Harold Gene. **A Note on Fielding's Selection of Handel's SI CARI for THE LOTTERY**, N&Q, 19:6, June 1972, 225-226. Fielding chose the words and music of Handel's song for inclusion in this work because in context it satirized the Royal Family and the Walpole regime. At the time (Dec. 1731), the Royal Family was sponsoring a revival of Handel's *Admetus*, from which the song came, and Fielding found the simultaneous production of the two works fortuitous for his satiric purpose. Later, when there was no longer a connection between *Admetus* and the Royal Family, he dropped the song. He had used *Si Cari* in *The Grub Street Opera* five months earlier, only to have the opera suppressed. Thus he took a particular pleasure in using the song in *The Lottery*. —J.S.P.

1304. Goldgar, Bertrand A. **Fielding, Sir William Yonge, and the GRUB STREET JOURNAL**, N&Q, 19:6, June 1972, 226-227. James T. Hillhouse's identification (in his edition of *The Grub Street Journal*, Duke U., 1928) of "Dramaticus" as Yonge is wrong. "Dramaticus," who led the attack on Fielding, would not "attack a play [*The Modern Husband*] dedicated to the Prime Minister" or write for an opposition newspaper, since he was serving in Walpole's government. The allusion is to an *Epistle to*

Dramaticus that had appeared in the *Journal* Mar. 16, 1732, and the person referred to by initials in the later issue (April 13, 1732) is Charles Johnson. **The Journal's** attack on Fielding was politically motivated, as Fielding knew. —J.S.P.

Thomas Fitzpatrick

Cf.: Item 1306.

David Garrick

1305. Berkowitz, Gerald M. **David Garrick—An Annotated Bibliography**, *RECTR*, 11:1, May 1972, 1-18. "The main focus is on Garrick as a writer, and studies dealing exclusively with other aspects of his career have generally been omitted." —N.D.M.

1306. Hainsworth, J. D. **David Garrick and Thomas Fitzpatrick**, *N&Q*, 19:6, June 1972, 227-228. Douglas Grant in his edition of Charles Churchill's *Works* (Oxford U., 1956) errs in seeing the quarrel between Garrick and Fitzpatrick as a result of Garrick's satirizing Fitzpatrick as Fribble in the play *Miss in her Teens*; according to this view, Fitzpatrick retaliated by undermining morale at Drury Lane and criticizing Garrick's acting in print. Chronology makes these assertions impossible: the friendship of the two men, for example, seems to have followed, not preceded, this play. We simply don't know why Fitzpatrick caused trouble at Drury Lane. Grant seems to have misunderstood Garrick's poem *The Fribbleriad* and taken seriously what Garrick meant as a joke. —J.S.P.

Thomas Gray

1307. Sambrook, A. J. **Gray's ELEGY and Thomas Gordon's TACITUS**, *N&Q*, 19:6, June 1972, 228. In the Eton College Ms of the *Elegy*, Hampden, Milton, and Cromwell (Stanza 15) are replaced by Cato, Cicero ("Tully" for the meter), and Caesar, whose names appear in a paragraph having the same substance as the quatrain in Gordon's *Discourse IX in The Works of Tacitus* (London, 1731). One notes with interest that Gray chose, before publication, to replace the Romans with "the three heroes of the Commonwealthmen." —J.S.P.

Samuel Johnson

1308. Bernard, Frederick V. **THE HISTORY OF NADIR SHAH: A New Attribution to Johnson**, *BMQ*, 34:3-4, 1970, 92-102. Although J. Wilcox, bookseller in the Strand, and Johnson were good friends, no one has ever located a work by Johnson that was published by Wilcox. **The History of Tahmas Kuli Khan, or Sophi of Persia**, anonymously translated from the French and published by Wilcox in 1740, is possibly such a work. The pamphlet shares with all of Johnson's work a keen grasp of complicated events, a tight organization, and a remarkably clear narrative line. The internal evidence is strong because it is almost entirely independent of the French source and because, being echoless there, it is echoed in Johnson's known writing. The external evidence supports Johnson's authorship on the basis of Cave's highly unusual advertisements for it. —M.D.P.

Cf.: Item 1293.

Junius

Cf.: Item 1294.

John O'Keefe

1309. Connolly, L. W. *A Case of Political Censorship at the Little Theatre in the Haymarket in 1794: John O'Keefe's JENNY'S WHIM; OR, THE ROASTED EMPEROR*, *RECTR*, 10:2, Nov. 1971, 34-40. Though O'Keefe's play was accepted by George Colman the Younger for production, it was withdrawn after John Larpent, the Lord Chamberlain's Examiner of Plays, invoked the Licensing Act of 1737 against it. Larpent suppressed the farce because it made fun of Morocco, a nation important militarily and commercially to England, and of Spain, England's ally against France. Though O'Keefe rewrote it as *Jenny's Whim; or, The Knight of St. Patrick*, it was never licensed. —N.D.M.

John Oldmixon

Cf.: Item 1302.

Thomas Otway

1310. Highes, Derek W. *A New Look at VENICE PRESERV'D*, *SEL*, 11:3, Sum. 1971, 427-435. This play is more complex and unified than previously believed. The Nicky-Nacky scenes are central to the play and parallel the main action to reinforce Otway's premise that Restoration heroic ideals are dubious since their origin is animalistic and primitive. A regression theme pervades the play and is evidenced in various ways—physical impulses negate reason, speech deteriorates into animal sounds, and spiritual concerns disappear. Examination of character, action, imagery, and other aspects reveals extensive relationships unified in the theme of regression. —M.F.O.

Alexander Pope

1311. Gibson, William A. *Three Principles of Renaissance Architectural Theory in Pope's EPISTLE TO BURLINGTON*, *SEL*, 11:3, Sum. 1971, 487-505. An important part of Pope's *Epistle* is his defense of certain architectural and thus aesthetic and implicit moral principles derived from Renaissance architectural theory. The form of the poem suggests Pope's plan, and early in the poem he introduces three characteristics of artistic taste—magnificence, use, and decorum. Magnificence can be effected through observance of use and decorum. Pope's principles of decorum are derived mainly from Vitruvius. Further along in the *Epistle* Pope depicts examples of wrong taste, especially in Timon's Villa, and the possibility of realization of right taste through adherence to the rules of Nature wherein every form has its proper use; Nature, as the 18th century saw it, dictates how and where man should build. —M.F.O.

1312. Durant, David S. *Man and Nature in Alexander Pope's PASTORALS*, *SEL*, 11:3, Sum. 1971, 469-485. As poetry of statement these poems move from the idea that art simply reflects natural beauty to the assertion that nature is only a tool of art usable to portray man. The emphasis shifts from a dominance of nature over man to an equality of nature with man to the dominance of man over nature. This movement can be noted in the content of the four eclogues as well as in tone and trope. The logic of the movement as a statement on the relationship of man and nature in art is a partial answer to Pope's reasons for abandoning the genre. When nature becomes a device for depicting man, the next step is to bypass the device and start with man. This is what Pope did in his subsequent and important poetry. —M.F.O.

Samuel Richardson

1313. Kaplan, Fred. *"Our Short Story": The Narrative Devices of CLARISSA*, *SEL*,

11:3, Sum. 1971, 549-562. In this work Richardson frequently employs such narrative devices as flashback, foreshortening, chronological discontinuity, delayed details, editorial summary, abridgement, footnotes, reported dialogue, and multiple point of view. These devices are used masterfully in varying degree and frequency to develop his themes and to unify an intensive and expansive fictional world. His artistic ability is also revealed in his exploitation of the narrative possibilities of epistolary structure, his keen sense of time, and his long set scenes. Belford's reference to Clarissa's statements of events as "our short story" seems both truth and irony with reference to the whole novel. Richardson has not received enough credit for his genius in using narrative devices.
—M.F.O.

Thomas Southerne

1314. Alkofer, Daniel W. *A Note on the Staging of MONEY THE MISTRESS In 1726*, RECTR, 11:1, May 1972, 31-32. Two cryptic symbols in John Stede's prompt-book for Southerne's play are probably signals for the shifting of shutters and wings.
—N.D.M.

Laurence Sterne

1315. McMaster, Juliet. *Experience to Expression: Thematic Character Contrasts in TRISTRAM SHANDY*, MLQ, 32:1, Mar. 1971, 42-57. Sterne's novel is necessarily concerned with the relationship between reality and art. The four main characters represent opposing or unifying attitudes. The great contrast lies between Walter Shandy, who stands for the ascendancy of the mind and of words, and his brother Toby, who stands for the ascendancy of things and of physical action. Toby's servant, Trim, and Walter's son, Tristram, embody both attitudes, and each creates a synthesis. In Tristram the process is complicated by the composition of the novel. Although the four characters represent viewpoints, they evince human qualities, so that they not only express but re-create experience.
—M.S.

Jonathan Swift

1316. Tyne, James L. *Vanessa and the Houyhnhnms: A Reading of CADENUS AND VANESSA*, SEL, 11:3, Sum. 1971, 517-534. In this work Vanessa (Esther Vanhomrigh) is the focal point of a drama concerning how much moral integrity can be expected of finite man. Swift gives Vanessa a mythologically divine origin to justify her high ideals and to absolve her of blame. But he also dramatizes the absurdity and alienating quality of holding to ideals too high when living in the real world. Toward the middle of the poem Swift shows that Vanessa's passion for Cadenus (Swift) is folly because a mortal cannot live up to the perfection demanded by Vanessa. All Cadenus can offer is a kind of friendship. Whether or not Esther realized this poem was Swift's attempt to show his rejection of her is not known; but a reader realizes that trying to transcend this world leads to alienation, a fate suffered by Gulliver as well as Vanessa, a fate resulting from being more houyhnhnm than human.
—M.F.O.

1317. Heinemann, M. *Swift's "Corinna" Again*, N&Q, 19:6, June 1972, 218-221. Swift's "Corinna" cannot be identified definitely with any one woman; any of several women—Mrs. Manley, Mrs. Haywood, Mrs. Thomas, and Martha Fowke—fit the description. Corinna is a composite of pretentious female writers for Curll. —J.S.P.

1318. Bentman, Raymond. *Satiric Structure and Tone in the Conclusion of GULLIVER'S TRAVELS*, SEL, 11:3, Sum. 1971, 535-548. Much disagreement about the

meaning of the conclusion of this work results from false ideas about the structure of satire, based especially on the premise that the ideal and the degenerate are clear cut, resulting in oversimplification of human existence. Good satire, however, does deal with human complexity. The satirist only assumes a stance, tone, or posture of seeing things clearly. In the last chapter of the book the playful variety, shifts of personality, alternations of tone, logical self-contradictions, and imagery carrying different meanings in different ages show Swift arguing the complexity of life and suggesting proof of man's limitations when man himself attempts to oversimplify it. —M.F.O.

Cf.: Item 1291.

Drama

1319. Hnatko, Eugene. *The Failure of Eighteenth-Century Tragedy*, SEL, 11:3, Sum. 1971, 459-468. The death of tragedy in the 18th century has been attributed to prescriptive adherence to the rules, to lack of an audience and a resultant turning by authors to the novel and essay, and to the rise of sentimentalism. Along with these reasons, however, a more significant influence was that tragedy is well suited to the proclaimed purpose of literature in that age—moral instruction. Fulfilling that purpose was "inimical to the very nature of the genre in that it led to a simple poetic justice which allowed no room for tragic questioning or cosmic resolution." —M.F.O.

1320. Morrissey, L. J. *An Anonymous Ballad Opera*, N&Q, 19:6, June 1972, 223-225. *The Fortunate Prince: or Marriage at Last* (1734) is not "almost identical" with *The Court Medley: or Marriage by Proxy* (1733), as Allardyce Nicoll indicates (*History of Early Eighteenth Century Drama, 1700-1750*, Cambridge U., 1925) but is the same work though a separate printing. Subsequent editors and scholars have perpetuated Nicoll's error of regarding these as separate ballad operas. Never acted, the work apparently was reprinted under the different title because it could be read as a timely (albeit dangerous) comment upon the much negotiated marriage of Princess Anne. The "T. Webb" whose name appears on the second work is unknown, though there was a "W. Webb" who was a printer then. The name may be a fabrication and the work a pirated job. —J.S.P.

1321. Dircks, P. T. *The Eighteenth Century Burletta: Problems of Research*, RECTR, 10:2, Nov. 1971, 44-52. The chief problem with the English and Italian burlettas of the 18th century is one of definition: although the term was at first limited, it became blurred through use. [A bibliography of English and Italian burlettas and secondary sources is included.] —N.D.M.

1322. Friedman, Lenemaja. *Bibliography of Restoration and Eighteenth Century Plays Containing Children's Roles*, RECTR, 11:1, May 1972, 19-30. Despite the problem of determining the ages of many characters, it is evident that the number of children's roles increases steadily through the 18th century. —N.D.M.

1323. Heisch, Elisabeth. *A Selected List of Musical Dramas and Dramas with Music from the Seventeenth and Eighteenth Centuries [Part 1]*, RECTR, 11:1, May 1972, 33-58. [This bibliography is based primarily on the collections in the Huntington and Clark (UCLA) libraries. Annotation concentrates on musical resources. The list does not include "works whose primary purpose of publication was socio-political commentary."] —N.D.M.

1324. Napieralski, Edmund A. **Restoration and 18th Century Theatre Research Bibliography for 1970**, RECTR, 10:2, Nov. 1971, 1-33. [This bibliography is annotated and indexed.] —N.D.M.

General

1325. Greene, Donald. **What Indeed Was Neo-Classicism?** JBS, 10:1, Nov. 1970, 69-79. Labels like neoclassicism are naïve oversimplifications of historical periods, inaccurate as applied to the period 1660-1800, and based on false information and legend rather than fact. James William Johnson's **What Was Neo-Classicism?** (JBS, 9:1, Nov. 1969, 49-70) exhibits all these errors and more, including false generalizing, imprecise logic, slovenly diction, and questionable use of evidence. Most of all, the cited traits of neoclassicism were present in many ages before and are not unique to the period in question. Thus studying history as divisible into "periods" is ridiculous. —W.D.W.

1326. Coley, W. B. **Recent Studies in the Restoration and Eighteenth Century**, SEL, 11:3, Sum. 1971, 563-593. [The author reviews 23 volumes from or about the Restoration and 18th century.] —M.F.O.

VIII. ROMANTIC

William Blake

1327. Rose, Edward J. **Wheels Within Wheels in Blake's JERUSALEM**, SIR, 11:1, Win. 1972, 36-47. The four Zoas are a "demonic parody of Ezekiel's wheels." The wheels are synchronized in Fourfold Man and not synchronized in fallen man. Ezekiel's "wheel within wheel" is contrasted with the Urizenic "wheel without wheel"—Urizen's is one-dimensional allegory, while Ezekiel's is vision, the creative power. The wheels without wheels are associated with the fallen sons of Albion, Satan, Hand, the industrial revolution, and the "Iron Wheels of War." These are opposed to the "gospel of forgiveness" and art. **Jerusalem** ends with the destruction of the looms and the restoration of the "starry Wheels" of vision. —N.D.M.

Samuel Taylor Coleridge

1328. Haven, Richard. **Coleridge on Milton: A Lost Lecture**, WCircle, 3:1, Win. 1972, 21-22. Of the 17 lectures on Shakespeare and Milton that Coleridge delivered in London between Nov. 1811 and Jan. 1812, the 16th was reviewed in a journal article in **The Rifleman** of Jan. 26, 1812. This account of the lecture is probably the only extant handling of this talk. The reviewer comments on Coleridge's views of **Paradise Lost**, the sublime in Milton, and Coleridge's manner of delivery. [The article is printed.] —R.D.J.

Joseph Johnson

1329. Zall, Paul M. **The Cool World of Samuel Taylor Coleridge: Joseph Johnson, or the Perils of Publishing**, WCircle, 3:1, Win. 1972, 25-30. Johnson, one of the foremost publishers of his day, aided many writers of whatever persuasion, and found himself suffering from the harsh sedition laws of the late 18th century. Coleridge, Cowper, Mary Wollstonecraft, Blake, and Wordsworth were among the many whom he encouraged and gathered about him at his Tuesday dinners. In 1798 he sold a seditious book by Gilbert Wakefield, was jailed, and later died of asthma aggravated by his imprisonment. —R.D.J.

John Keats

1330. Leavy, Stanley A. **John Keats's Psychology of Creative Imagination**, *PsyQ*, 39:2, Apr. 1970, 173-197. Keats's ideas about the psychology of poets confirm and illuminate psychoanalytic concepts of the creative process. For Keats, "negative capability" means the lack of a formed identity as well as an openness to preconscious mental sources. Therefore the poet may refashion the world as it has been absorbed into his preconscious psyche, drawing easily upon unconscious images because of fortunately weak ego defenses. And like Shakespeare he may easily empathize with imagined characters and even objects which his ego seeks and which the world-building process of language allows him to re-create.
—W.A.B.

Sir Walter Scott

1331. Garside, P. D. **Scott, the Romantic Past and the Nineteenth Century**, *RES*, 23:90, May 1972, 147-161. The traditional view that Scott idealized the past—a view most recently given form in Alice Chandler's *A Dream of Order* (U. of Nebraska, 1970)—needs to be balanced with the view of Scott as "a realist and advocate of progress." Many writers of major historical and antiquarian works preceding Scott show a balanced view toward the Middle Ages; the influence on Scott of both groups—particularly the antiquarian writers—parallels Scott's own views, mediating between "romantic" and "realistic," conservative and progressive. The same balance is found in Scott's novels.
—L.B.H.

Mary Shelley

1332. Lund, Mary Graham. **The Faustian Theme in Mary Shelley's FRANKENSTEIN**, *WestWR*, 2:3, Fall 1967, 6-10. Shelley's novel is autobiographical and reflective of an age. Coming at the convergence of 18th-century empiricism espoused by her father William Godwin, and 19th-century emphasis on imagination and feeling, the work reflects the conflict between reason and emotion and her inner struggle with conscience and feelings. There is evidence of her reactions to recent experiences—loneliness in the face of social ostracism inflicted on her in Geneva, feelings of spite over Shelley's refusal to fight a duel with a young Englishman who loved her, and feelings of inadequacy in responding to Shelley's expectations of her. The work embodies the Faustian theme of thirst for knowledge and desire for union with nature and shows the struggle for form apparent in Goethe's work. Like Goethe's *Faust*, *Frankenstein* is an allegory of man's search for eternal life.
—R.M.S.

Percy Bysshe Shelley

Cf.: Item 1338.

William Wordsworth

1333. Gill, Stephen C. **ADVENTURES ON SALISBURY PLAIN and Wordsworth's Poetry of Protest 1795-97**, *SIR*, 11:1, Win. 1972, 48-65. Wordsworth's interests "developed consistently through his social and political poetry of 1795-1797 to incorporate the understanding of social affairs into the analysis of the human mind." *Adventures on Salisbury Plain* (1795) changes the emphasis of *Salisbury Plain* (1793) from the Female Vagrant to the sailor, and in so doing becomes not only a criticism of English penal practices, poor laws, and civil liberties, but also an analysis of the effects of these on the individual. Like Godwin's *Caleb Williams* (1794) the poem deals with the power of love in human relationships and the effects of exclusion from human society.
—N.D.M.

1334. Durrant, Geoffrey. **Wordsworth and the Poetry of Objects**, Mosaic, 5:1, Fall 1971, 107-119. Wordsworth's concern is with both language and the experience that underlies it. He shows in his account of his own development in *The Prelude* and in his poetic practice that poetry was, for him, the management of words and of those objects to which the human mind attaches special significance. This is one reason why his poetry is resistant to conventional modes of literary analysis; there is a sense in which his art may be said to be pre-verbal. Wordsworth's "best objects" are discussed in terms of "ikons." —D.J.M.

1335. Owen, W. J. B. **Literary Echoes in THE PRELUDE**, WCircle, 3:1, Win. 1972, 3-16. The numerous borrowings in this work range from "inapt allusion" to those that bring a new dimension of meaning for the poem; one wonders why Wordsworth chose to use frequent echoes when their effectiveness was so uncertain. Besides inappropriate allusions, Wordsworth employs ones which add nothing by associative implication. Other phrases, however, are appropriate to Wordsworth individually, and also to him as part of literary tradition. The prime reason for the allusions is the concept of "authority," a training in writing poetry out of one's own thoughts, but in the words of other men. —R.D.J.

1336. Kaufman, Wallace. **Revolution, Environment, and Poetry**, SAQ, 71:2, Sp. 1972, 137-148. A creation of a new and useful self-conception, which will serve as a durable pattern for human behavior and survival, can be achieved today only in the arts. Since the Industrial Revolution, western man has come into a world lacking a natural context. Wordsworth's poetry offers modern man a holistic conception, a sense of unity between man and his natural environment. In his poems about solitaries and nature, Wordsworth was trying to envision anew the wholeness of human life beneath the growing complexities of an incipient technology. —R.D.J.

1337. Swetnam, Ford. **The Controversial Uses of Wordsworth's Comedy**, WCircle, 3:1, Win. 1972, 31-40. Wordsworth used the resources of comedy and parody for a variety of reasons: to promote a sympathetic attitude toward humanity, carry some of his most crucial ideas, explode the formulas of poetic convention, and defend his own art and vision. He inherited his ideas of humor from the 18th century. Peter Bell is perhaps the poem in which comedy is most important to the total design. Parody was a characteristic way of dealing with questions of philosophy and personality. —R.D.J.

General

1338. McGann, Jerome J. **The Beauty of the Medusa: A Study in Romantic Literary Iconology**, SIR, 11:1, Win. 1972, 3-25. In *The Romantic Agony* (Meridian, 1960) Mario Praz lodges "a learned and demonstrative complaint against the aberrant quality of much Romantic art." His "discussion of the Medusa epitomizes what he has to say about the movement as a whole." According to Praz "Romanticism is the fascination with the abominable." Praz implies that the Medusa is "universally a symbol of horror." But to the Romantic poets the Medusa (particularly the Uffizi Medusa) is ambiguous in her combination of beauty and horror. Romantics persistently use the Medusa to question the relationship between death and life. Shelley's Medusa fragment (*On the Medusa of Leonardo da Vinci*) aims at a balance of destruction and preservation. His Medusa "seeks to terrorize" the observer from evil and arouse his striving for life. Pater emphasizes the "preserving energy," Swinburne the "destruction

and death." Morris's *The Doom of King Acrisius* focuses on the folly of treating life and death as values. Rossetti's *Medusa* offers self-knowledge at a fearful price.
—N.D.M.

IX. VICTORIAN

Matthew Arnold

1339. McNeely, Trevor. *Matthew Arnold and the Vision of Sin: Underground Themes in the Poetry*, Mosaic, 5:1, Fall 1971, 79-105. Some of Arnold's well-known poems, *The Scholar Gypsy* in particular, manifest a problem of inhibition that is characteristic of Victorian prudery in general. The hidden inner man in Arnold is the source of both his poetry and feeling, and the ear of the self's unknown realm is a principal motivation for his abandonment of poetic composition at age 31. The tension and unrest which tonally characterize most of his personal poems reflect indirectly the agonies of a divided person cut off from both society and his own source of life.
—D.J.M.

Robert Browning

Cf.: Item 1362.

Thomas Carlyle

Cf.: Item 1361.

Arthur Hugh Clough

1340. Leedham-Green, E. S. *Four Unpublished Translations by Arthur Hugh Clough*, RES, 23:90, May 1972, 179-187. [Clough's translations of Goethe's *Die Kranze*, Sappho's *Ode to Aphrodite* (five stanzas), Virgil's first Eclogue (ll. 11 to 45 not translated), and Virgil's *Aeneid* (viii, 319-332) are discussed and reprinted. These translations are to be found among Clough's Mss in the Bodleian.]
—L.B.H.

Edward Lear

1341. Barker, Warren J. *The Nonsense of Edward Lear*, PsyQ, 35:4, Oct. 1966, 568-586. Lear's work and life provide a clue to the psychological nature of nonsense. His landscape painting and travel books, which he hoped would establish his reputation, include none of the characteristics of his nonsense poems and limericks. Lear's life was one of bachelorhood, fondness for children, and loneliness in his last years. His literary ventures into nonsense, which have been appreciated by T. S. Eliot and Robert Graves, are probably the results of observing, in early childhood, sexual intercourse between his parents. While Lear's nonsense can be understood as disguised reproductions of the primal scene, his landscape painting and the asexuality of his life are best understood as attempts to negate the primal scene.
—W.A.B.

John Stuart Mill

1342. Graff, J. A. *Mill's Quantity-Quality Distinction: A Defence*, MillN, 7:2, Sp. 1972, 14-18. Mill's famous quantity-quality distinction among pleasures can be defended against charges of incoherence and inconsistency. John R. Billings's charge of incoherence (*J. S. Mill's Quantity-Quality Distinction*, MillN, 7:1, Fall 1971, 6-16 [AES, 15:10, June 1972, 2959] against Mill's hedonism fails because assessment of intrinsic value cannot be demonstrated by the claim that objects having qualitative assessment must have specified the respect of the quality. The charge of inconsistency is avoided by distinguishing between the intensity of a feeling of pleasure and its degree of pleasantness.
—R.D.J.

1343. Gordon, Scott. **The Quality of Pleasure: Mill and Edgeworth**, MillN, 7:2, Sp. 1972, 18-20. Francis Edgeworth's method of handling the quality problem, in his **Mathematical Psychics**, 1881, reveals an important distinction which Mill omits in his discussion [title not given] of the quantity-quality concept. Edgeworth distinguishes between the activity which renders pleasure and the nature of the actor who is engaged in the activity. He insists on a comparison of the capacities of different persons as pleasure sensors. —R.D.J.

1344. Holman, Harriet R. **J. S. Mill's Library, Provence, 1906**, MillN, 6:1, Fall 1970, 20-21. Several annotated books and a Ms essay on the ballot, which should be in the Mill library at Avignon, were purchased by Thomas Nelson Page, American novelist, in 1906. The books were not included in Page's estate and have not been traced. —R.D.J.

1345. Hughes, William H. **More on Mill's Socialism**, MillN, 7:2, Sp. 1972, 9-13. It is more meaningful to question the extent of Mill's socialism than to argue about whether or not he was a socialist. In order to clarify the problem of Mill's socialism, his theories and those of typical socialists must be compared. L. E. Fredman and B. J. L. Gordon, **John Stuart Mill and Socialism**, MillN, 3:1, Fall 1967, 3-7; and Pedro Schwartz, same title, 4:1, Fall 1968, 11-14 [AES, 14:1, Sept. 1970, 186, 187] fail to prove their case that Mill was a socialist, either because the criteria used to decide the issue are invalid, or because the criteria for being a socialist lack clarity. —R.D.J.

1346. Laine, Michael. **ON THE CHARACTER OF CATILINE: J. S. Mill**, MillN, 7:2, Sp. 1972, 2-9. Mill's speech to the London Debating Society, Feb. 28, 1826, ostensibly presents the position that the historical opinion against Catiline need not be reversed until Catiline can be proved innocent. Within this point of debate, Mill presents a thesis more crucial to his future political philosophy: the only justification for violent overthrow of any government is the establishment of a better one. [Mill's debate speech is printed.] —R.D.J.

1347. Thomas, William E. S., and Francis E. Mineka. **New Letters of J. S. Mill to Sir William Molesworth**, MillN, 6:1, Fall 1970, 1-13. Letters from Mill to Molesworth, who assisted financially in the absorption of the **Westminster Review** by the **London Review**, were known but not published. Recent discovery of six of these letters sheds light on Mill's connections with the Philosophic Radicals and on his conduct of these reviews. [The letters, dating from Dec. 8, 1836, through Nov. 19, 1840, are reprinted. Topics discussed include Whig-Radical politics, Molesworth's connection with the **London Review**, and Mill's work on his **Logic**.] —R.D.J.

1348. Watson, D. R. **Clemenceau and Mill**, MillN, 6:1, Fall 1970, 13-19. The influence of Mill's writings on the development of French thought can be understood in part in his impact upon Clemenceau and French Radicalism. First, there are parallels between Mill's ideas and Clemenceau's political program in their conception of the role of the State, and in their understanding of government intervention. Further, Mill's influence on Clemenceau can be established through an understanding of the discipleship between Mill and Clemenceau's young followers, Clemenceau's translations of Mill's works, and Clemenceau's attempts to refute Mill's arguments for the political rights of women. —R.D.J.

Coventry Patmore

1349. McElrath, Joseph R., Jr. **Coventry Patmore's THE ANGEL IN THE HOUSE: the Experience of Divine Love**, *Cithara*, 10:1, Dec. 1970, 45-53. Patmore felt that his poetic vocation was to express "how God is experienced in nuptial love." Contemporaries were incredulous, but Patmore's sensuality differed from that of the romantics. In *Angel* the Salisbury Cathedral spire as a stable structure reaching upward symbolizes marriage ordering passion. Patmore avoids the other extreme of Platonic intellectualism, and realizes "the sacramental character of all human relationships which are informed by love."
—S.M.A.W.

John Ruskin

1350. Stevens, L. Robert. **John Ruskin, God, and the Happening**, *SAQ*, 71:2, Sp. 1972, 149-154. Egalitarianism in aesthetics has produced an art tailored to middle-class protestant tastes. This democratic bourgeois turn in art has created a mass audience lacking a critical habit of mind. Ruskin contributed to this development in his insistence on the relationship between work and art. Thus art becomes an end in itself, replacing God, and finds itself beyond meaning, parodying our world, which is devoid of meaning. Art becomes a "happening," a total sensory immediacy, a substitute for life itself.
—R.D.J.

Lord Tennyson

1351. D'Avanzo, Mario L. **LYRIC 95 of IN MEMORIAM: Poetry and Vision**, *RS*, 37:2, June 1969, 149-154. The central lyric describes both spiritual resolution and a supreme poetic experience. Tennyson expresses the persona's contact with Hallam in terms of poetic inspiration, tying together the religious and poetic experiences. The letters lead to a vision in verse, with the persona acquiring the divine gift of poetry. The "Aeonian music" and the Word reinforce this, along with imagery of Communion, whose nourishment is spiritual and verbal, and in which Hallam participates. Thus *Lyric 95* fuses many previous patterns in the poem. The vision passes quickly, but it will return, because both the soul and poetic imagination have been revived. The lyric "is concerned with affirmation, faith, and imagination, as well as art, utterance, and shaping."
—W.D.W.

William Makepeace Thackeray

1352. Sutherland, John. **The Inhibiting Secretary in Thackeray's Fiction**, *MLQ*, 32:2, June 1971, 175-188. The parts of *Henry Esmond* which Thackeray dictated are inferior to the parts he wrote out himself. After 1851, when he relied increasingly on dictating to his daughters, the quality of his novels fell off. Because of his ill health, his making friends with his readers, and his predisposition toward idleness, Thackeray had to have secretarial help; but his work suffered because of it. His natural faults as a novelist (diffusion, extravagance, circuitousness) were aggravated by the proximity of his youthful daughters, so that his good characters grew ever more stupid and his clever characters ever more villainous.
—M.S.

Oscar Wilde

1353. Werson, Gerard. **Wilde as Critic**, *B&B*, 16:11, Aug. 1971, 24-25. Charles Marowitz's dramatic version of Wilde's *The Critic as Artist* shows the writer's nature very well, including his carelessness and his ability to surprise an audience. Marowitz

also includes Wilde's views of the critic and demonstrates his considerable powers of persuasion, as well as his tragedy.
—W.D.W.

General

Cf.: Item 1338.

X. MODERN

W. H. Auden

1354. Peel, Marie. *Auden's World*, B&B, 16:11, Aug. 1971, 6-8 (rev.-art., *A Certain World*, Faber, 1971). Auden's use of certainty ("knowing") and "enchantment" in his commonplace book becomes clearer in the light of his other poetry. In the 20's and 30's Auden's certainty was at its peak, but subsequent personal and artistic developments changed this and helped develop his paradoxical ideas about poetry's forbidden magic. Auden also posits separation, not unity of vision, searching within and guarding the precious self. *A Certain World* may indicate a new direction in Auden's poetry.
—W.D.W.

1355. Walsh, William. *The Untransfigured Scene: The Personal Voice in Auden's Early Poetry*, STwenC, No. 8, Fall 1971, 1-36. In 1941 Randall Jarrell's *Changes of Attitude and Rhetoric in Auden's Poetry* (*Southern Review*, 7, 1941, 326-349) epitomized the case against Auden: "his poetry, his thought itself, was becoming increasingly abstract, public and prosaic." Instead Auden's poetry and thought during the 30's became "increasingly particular, concrete and personal." The irrational in Auden's poetry that Jarrell found conspicuous and admirable was the vestige of a shared school-boy fantasy about Mortmere; "its channeling by Auden, though not always straightforward, was always quite conscious." From the distant overview of some of the early poetry, Auden descended "closer and closer in his subsequent poetry to the earth of our common life." With Auden's openness about homosexuality in *The Orators*, he started "to change from the public to the private man." In *Another Time*, he broadened "to include all private relationships, not just romantic love alone."
—J.W.H.

Max Beerbohm

1356. Felstiner, John. *Changing Faces in Max Beerbohm's Caricature*, PULC, 33:2, Win. 1972, 73-88. A recent addition to the Beerbohm collection is Beerbohm's *Caricatures of Twenty-Five Gentlemen* (1896), which contains notes and new drawings done by Beerbohm in 1920. His reinterpretations of caricatures and accompanying annotations [here included] show his changing conception of caricature and his development as an artist.
—K.B.

1357. Taylor, Robert H. *Max Beerbohm*, GGrC, No. 17, May 1972, 3-18. "By the age of 26 [Beerbohm] had adumbrated all his later career." Three previously unpublished letters tell us "much of his feeling" about his work, ideals, and personal standards. The first (Mar. 6, 1916), to the editor of *Century Magazine*, indicates that Beerbohm's literary preeminence enabled him to demand that his stylistic peculiarities be honored. The second, from Italy (Mar. 1, 1926) to A. J. A. Symons, ironically praises Symons for preparing something useful to the world, Beerbohm's bibliography. The third, incomplete and apparently never sent, praises Elinor Wylie's first novel, *Jennifer Lorn*, though pointing out its occasional stylistic barbarities. It sets forth "more of [Beerbohm's] literary credo than any other single source." Delight, the essential quality of his work, is not sought after these days.
—J.B.S.

Elizabeth Bowen

1358. Davis, Robert Murray. **Contributions to NIGHT AND DAY** by Elizabeth Bowen, Graham Greene, and Anthony Powell, SNovel, 3:4, Win. 1971, 401-404. [This is a list of contributions to the magazine from July to Dec. 1937, by Elizabeth Bowen, its drama critic; Graham Greene, its film critic; and Anthony Powell.] —W.H.M.

Joyce Cary

1359. Nyce, Benjamin. **Joyce Cary's Political Trilogy: The Atmosphere of Power**, MLQ, 32:1, Mar. 1971, 89-106. In *To Be a Pilgrim*, the second novel in Cary's **First Trilogy**, there are foreshadowings of his political trilogy: **Prisoner of Grace**, **Except the Lord**, and **Not Honour More**. Perhaps this trilogy should have been a tetralogy, for it does not account for the 10 years when the central character, Chester Nimmo, was a preacher. By changing the narrator in each volume (Nina Latter, Nimmo, and Jim Latter respectively), Cary conveys mixed views of each character, views held of themselves as well as of others, and conveys the composite of idealism, mistrust, violence, and ambiguity attending the political world. Sometimes he extends his entire sympathy to a character, and sometimes he withholds it; but he always fuses the public and the private experiences of each of them. Thus he achieves a richness unusual in political novels. —M.S.

Ivy Compton-Burnett

1360. Macsween, R. J. **Ivy Compton-Burnett: Merciless Understanding**, AnR, 7, Aut. 1971, 39-46. Compton-Burnett has "an understanding but merciless mind" as she examines the country homes and villages of England in the 1890's. Her sphere of action is the family and its distinguishing quality of ruthless, absolute selfishness. In her novels there is always a tyrant of some sort who exploits and persecutes paid retainers, poor relations, and children through money, position, or trickery. Constant dialogue lends her work a distinctly dramatic quality. Austen is her cousin in spirit, but Compton-Burnett's "quiet but murderous malice betrays the fact that she belongs to our own cataclysmic age." —D.J.M.

Joseph Conrad

1361. Hopwood, Alison L. **Carlyle and Conrad: PAST AND PRESENT and HEART OF DARKNESS**, RES, 23:90, May 1972, 162-172. The themes from Carlyle's work that Conrad uses in his novel are frequently ironic echoes of Carlyle's ideas. Parallels between the two writers show up in the treatment of the ideas of work, cotton, and imperialism, in the plot, in the treatment of Africa, and in the use of Mungo Park's works. Although Conrad's response to Carlyle is imaginative rather than premeditated, his rejection of the Carlylean view of imperialism underlies **Heart of Darkness**. —L.B.H.

1362. Brooks, Harold F. **LORD JIM and FIFINE AT THE FAIR**, Conrad, 3:1, 1970-71, 9-25. The butterfly that prompts the thoughts of Don Juan about keeping afloat swimming in the sea (paragraphs LXIV-LXVIII in Browning's poem) parallels in Conrad's novel the staying afloat through immersion in the destructive element. Other germs or parallels from the poem are Fifine's shameful past and courage in exposing it (Jim's jumping from the *Patna* and enduring the Inquiry), the imagery of ghostliness (Jewel sees Jim and Marlow as ghosts), and Juan's searching for the truth in himself and a woman to believe in him (Jim's gratitude to Marlow for believing in him and his need for it from others in Patusan). —J.W.H.

1363. Gallagher, Michael P. **THE NIGGER OF THE "NARCISSUS": Two Worlds of Perspective**, Conrad, 3:1, 1970-71, 51-60. Clarity, duty, and truth are one world of perspective, inextricably mixed with the other—dark awareness, moral paralysis, and illusion. These paradoxes work through many characters: James Wait, the Nigger, demoralizes and humanizes the crew; Singleton, the man of duty, becomes possessed by sinister truth; Donkin, the rabble-rouser, "could not deny the luminous truth of his contentions," yet has a "perfidious desire for truthfulness"; and Podmore, who dutifully produces coffee even during the storm, is a religious fanatic. The crew vacillates between these two worlds in its attitudes toward Singleton and Donkin, and the continual juxtaposition of light and dark emphasizes the confrontation of these worlds. —J.W.H.

1364. Spence, G. W. **The Form of Part III of NOSTROMO**, Conrad, 3:1, 1970-71, 81-86. The thematic relevance of incidents at the Custom House contradicts Albert J. Guerard's contention (*Conrad the Novelist*, Harvard U., 1958) that this work is 200 pages too long. Sotillo's different appearance to each of five characters exemplifies the theme of "imagination in individual and social life," which runs through much of the novel; Monyghan's and Nostromo's varying concepts of self are further examples. The part of the book introduced by Mitchell's narrative (Pt. III, Chap. X) should be Pt. IV. Here the political and economic themes are dealt with perfunctorily. Corbelan's and Monyghan's pessimistic prophecies about the mine could be turned into action so that the reader wouldn't have to judge their validity from what he knows of the progress of capitalism. The conflict between Mr. and Mrs. Gould over the mine shows the personal cost, but the public cost is void. Though the mine brings security, the lack of justice needs to be shown rather than just told. —J.W.H.

1365. Schultheiss, Tom. **The Search for THE SISTERS: A Chronology of Ownership**, Conrad, 3:1, 1970-71, 26, 50, 68, 90, 92. Between 1913 and the mid-40's the Ms of this work passed from Conrad to John Quinn, to Burton Rascoe to Crosby Gaige, and to Scribner's Book Store. In *We Were Interrupted* (1947), Rascoe told how he persuaded Ford Madox Ford to write a discussion of the uncompleted novel and create a summary of its development that may be fanciful. —J.W.H.

1366. Secor, Robert. **The Function of the Narrator in UNDER WESTERN EYES**, Conrad, 3:1, 1970-71, 27-38. In spite of the suspicions of some critics that Marlow would be a better narrator than the language teacher, the architecture or stopped action of the novel makes the teacher the more appropriate. "Conrad uses the teacher to establish the word as structuring symbol for the opening section and to mirror through his own struggles with rhetoric the moral and psychological struggle of Razumov." In the middle section, the teacher preserves the reader's sympathy for Razumov by taking the brunt of his frustration and outrage that otherwise would fall on the most sympathetic character, Nathalie Haldin. In the last section, the teacher remains a fixed point against which to measure the growth of Razumov, who finds a place in the world of Geneva through his redemptive confession, while the teacher is an irrelevant spectator who misinterprets some of what he narrates. —J.W.H.

1367. Bloch, Tuvia. **Lena's Voice in VICTORY**, Conrad, 3:1, 1970-71, 91. The seductive tone of Lena's voice is more important than anything she could say. Its evocativeness reveals to Heyst "the charm of physical intimacy." —J.W.H.

1368. Whalen, Terry. **Heyst's Moral Oddity: A Reading of VICTORY**, Conrad, 3:1, 1970-71, 39-49. Heyst's oddity, stagnation, and divorce from life or inability to cope

with it comes from "an antagonism of conscience and sexual instinct." He lacks the courage to procreate in adversity because of the heritage of his father's skepticism. **Victory** is about fatherhood, but much of its ostensible sloppiness comes from its asking and protecting its readers from the delicate and crucial question of sex. Jones and Ricardo represent Heyst's attraction to and repulsion by sex and Lena. Jones's nihilism is related to Heyst's decent qualms and sexual impasse. A Freudian reading that Ricardo's knife is Heyst's masculinity is perhaps plausible, but Lena's victory is vague and paradoxical and contributes to the moral cloudiness that limits the novel's achievement. —J.W.H.

1369. Crawford, John. **Another Look at YOUTH**, *RS*, 37:2, June 1969, 154-156. Critics have neglected Captain Beard. He contrasts and mirrors Marlow, in that he is Old Age reliving Youth. He parallels the second mate in his enthusiasm and in his failure, and he represents man's striving to live in the imagination of youth. —W.D.W.

1370. Domelen, John E. Van. **A Note on the Reading of Conrad's Characters**, *Conrad*, 3:1, 1970-71, 87-89. An insight into Conrad's characters comes from what they read. Captain MacWhirr (**Typhoon**) feels practical books on navigation are muddling and make one jumpy. Marlow can't be near a book without having to know its contents, but in **Youth** prefers a story about a soldier to **Sartor Resartus**. A balance between thought and action appears in Charles Gould's (**Nostromo**) two bookcases: one full of books and the other of firearms. —J.W.H.

1371. Garmon, Gerald M. **Conrad, Our Contemporary: The MLA Seminar**, *Conrad*, 3:1, 1970-71, 129-132. In addition to panelists who discussed areas of scholarly investigation, the impact of the complete correspondence, bridging the gap between Polish and English cultures, and the use of Conrad's MSS (mainly at the Rosenbach Foundation and Yale), the teaching of Conrad had its pros and cons during the 1970 meeting. Radical young instructors and graduate assistants find him a racist full of reactionary formalism and will not teach his works. Even the radicals can identify with Razumov, but finding oneself in terms of a supreme test as in **The Secret Sharer** and **The Shadow Line** offers an idealistic countervision. Conrad thrives at the Naval Academy with his tales of initiation and the untypical captain. —J.W.H.

1372. Geddes, Gary. **Conrad and the Darkness Before Creation**, *AnR*, 7, Aut. 1971, 93-104. Conrad's intimate correspondence provides a record of the extreme anguish that drove him to literary creativity. Early works such as **Almayer's Folly** and **An Outcast of the Islands** provide useful indicators of his preoccupations and states of mind, but his letters are equally expressive of his philosophical outlook. He "saw the universe as a tragic accident, as a vast inhuman machine" in which theory, hope, and truth are mere illusions. His **Heart of Darkness**, **Nostromo** and **Under Western Eyes** are prophetic of attitudes which seem to prevail in contemporary literature. **The Shadow Line** was described by Conrad as "exact autobiography." "For Conrad art was a means of filling the void left by the clean sweep of his critical half-truths of life." —D.J.M.

1373. Randall, Dale B. J. **Conrad Interviews, No. 4: Edward K. Titus, Jr.**, *Conrad*, 3:1, 1970-71, 75-80 (reprinted with an introduction by Randall from *The New York World*, May 20, 1923, "Second News Section," 1 & 3). Seated at William Lyon Phelps's desk, Conrad advised Yale students "to write and burn," for "self-expression succeeds only when the writer has lived through many experiences." His discussion of voyages

was not in terms of jib booms, galley ways, and forecastle, but cargoes of oranges and lumber, adventures, length of time at sea, and ports they touched. His becoming a sailor "seemed like becoming a Capuchin monk." He praised Browning as a great novelist. [For No. 3, see *AES*, 16:3, Nov. 1972, 726.] —J.W.H.

1374. Walt, James. *Conrad and Mencken*, Pt. 3, *Conrad*, 3:1, 1970-71, 69-74. In four articles for the *Baltimore Evening Sun* (1916), Mencken discussed the lurid excitement in Conrad's political novels, explained why his genius kept him off the best-seller lists, and attributed his failure to attract female readers to their disliking risk and preferring security and ease. Conrad appreciated Mencken's critical services and in the only known letter between the two discussed the chapter on his work in *A Book of Prefaces*. In a letter to George T. Keating, Conrad said how impressed he was with the vigor of Mencken's criticism, but felt Mencken overstressed the Slavonism in his work. [For Pt. 2, see *AES*, 16:3, Nov. 1972, 724] —J.W.H.

1375. Zeigler, Sonia Labiner. *Borys Conrad's Visit to Poland: Some Reflections on the Nature and Significance of Conrad's Polishness*, *Conrad*, 3:1, 1970-71, 61-67. Conrad's son's 1967 visit to Poland brought forth many newspaper articles that restated long-standing attitudes about his father's nationality and resentment at his departure and refusal to work in exile as a Polish partisan. Conrad's Polishness gave him an unusual perspective from which to criticize 19th-century Western civilization. A village's rejection of Yanko in *Amy Foster* makes Kent a realm of darkness as sinister as the darkest Congo. The criticism of Russia and Germany in the essay *Autocracy and War* is an oblique warning to England. *Poland Revisited* contains a stab at German imperialism that also has a cutting edge for the British Empire. In *The Crime of Partition* and *A Note on the Polish Problem*, Conrad comes his closest to promoting the Polish cause. —J.W.H.

1376. Boles, C. Ruth. *Polish Heraldry in Conrad's Colors: A Note on the Nalecz*, *Conrad*, 3:1, 1970-71, 2. Nalecz is the name of the coat of arms of the Korzeniowski (Conrad's) family, who shared it with others—the princely ones of Czarnecki and Morawski—in the communal Polish fashion. The cover of this issue has a picture of the Nalecz. —J.W.H.

1377. *Conrad Bibliography: A Continuing Checklist*, *Conrad*, 3:1, 1970-71, 93-109. —J.W.H.

Nigel Dennis

1378. Olney, James. *CARDS OF IDENTITY and the Satiric Mode*, *SNovel*, 3:4, Win. 1971, 374-389. A comparison of Dennis's views on Swift's satire with his performance in this work shows that the latter is meant to be not a novel but a satire. The objective and ruthless pursuit of the psychiatrists of the novel, who staff their stately home with locals whose identity they re-create by replacing their memories and their names, satirizes what Dennis presents as the religion of our times. Dennis sees religion as meddling with identity as a means to power, but he also suggests that the leaders/psychiatrists as well as the worshippers/patients suffer from the modern disease of fear. The repeated external rather than internal demonstrations of the theme, at a sacrifice of plot, characterization and structure, not only follow the form of satire rather than the novel, but suggest that self-consciousness is the ultimate deception of the modern religion of psychiatry. —W.H.M.

T. S. Eliot

1379. Ellis, Peter G. **T. S. Eliot, F. H. Bradley, and FOUR QUARTETS**, RS, 37:2, June 1969, 93-111. Bradley's and Eliot's idealist metaphysics can help explain this work. Bradley's monistic attack on empiricism depends on "immediate experience," stressing feeling and non-relational experience. Eliot suggests this concept in his essays, and also touches on the "finite center," which is eternally present. **Burnt Norton**, then, posits that man is organic, not mechanical, and that Time is felt whole with moments of knowledge. Reconciliation of these moments through the "finite center" is by an act of Christian faith. Thus the religious point of view becomes all-important, and we find eternity in the unity of memory. Poetry, because of its form, becomes the timeless present ("finite center") which we perceive only after reading it. The philosophical approach can help explain the themes of time, point of view, eternity, knowledge, poetics, and history in the **Four Quartets**. —W.D.W.

1380. Chace, William M. **T. S. Eliot: The Plea Against Consciousness**, Mosaic, 5:1, Fall 1971, 133-143. Eliot's politics consists of a doctrine sedulously worked out in **After Strange Gods** (1934), **The Idea of a Christian Society** (1939), **Notes Towards the Definition of Culture** (1949), and numerous articles. It is a reactionary, deadly, and ultimately confused doctrine shaped around the central term "consciousness." Eliot's career is a progress toward the exact center of contemporary British and American social attitudes and beliefs. His future reputation should be founded upon his political beliefs as well as an artistic appreciation of the controversial **Four Quartets**. —D.J.M.

Ford Madox Ford

1381. Tytell, John. **The Jamesian Legacy in THE GOOD SOLDIER**, SNovel, 3:4, Win. 1971, 365-373. This work shows the influence of James's experiments in fiction after 1895 in its milieu, idea of character, and structure. Ford follows James in depicting adultery in an outwardly solid English gentry, and describing it from the stance of a naïve onlooker. The point of view with its circular rather than horizontal approach, specific characters like Nancy Rufford, and the very style all recall the James of **What Maisie Knew** and later novels. This influence is merely one of the unexplored impacts of James on modern novelists. —W.H.M.

1382. Cassell, Richard A. **Conrad Reflected in Ford: Two Reviews**, Conrad, 3:1, 1970-71, 115-118 (rev.-art.). The academic boom in Ford comes mainly from a young generation of graduate students who found his two masterpieces—**The Good Soldier** and **Parade's End**—good sources for sometimes brilliant and usually contradictory analyses. Frank MacShane gives two different views. In editing the **Critical Writings of Ford Madox Ford** (Nebraska U., 1964), he shows Ford's uncanny eye for recognizing talent, his polemic efforts to promote an international literature and proclaim the arts as the source and method of man's salvation, and his preparing the ground for the new critics. In **The Life and Work of Ford Madox Ford** (Horizon, 1965), MacShane demonstrates that Ford's life was not the disaster that some have stated or implied and presents "a carefully documented and sympathetic biography that in its judicious and objective way almost succeeds in doing for Ford what Ford did for Conrad." —J.W.H.

William Gerhardt

1383. Holroyd, Michael. **Gerhardt as Musician**, B&B, 16:11, Aug. 1971, 20-21. Gerhardt uses music as an image in his fiction, and often the musical tone of the prose communicates truth. His unified tonal approach does not allow for "messages," but instead creates works of beauty which the reader must interpret for himself. The works each have a point and show us reality, but they do not answer specific questions.
—W.D.W.

Graham Greene

Cf.: Item 1358.

A. E. Housman

1384. Leggett, B. J. **The Limits of the Intellect: Housman's NAME AND NATURE OF POETRY**, MLQ, 32:1, Mar. 1971, 52-72. In his Leslie Stephen Lecture at Cambridge, May 9, 1933, Housman made a comprehensive statement and provoked a great controversy. Distinguishing between scholarship and literary criticism (i.e., knowledge of a text and appreciation of it), he said that poetry consists not of the thing said but of the way in which it is said. He continued that a recognition of the best poetry, like the creation of it, depends upon emotional rather than intellectual responses. Thus the lecture amounted to a protest against the currently fashionable attempt to study poetry scientifically.
—M.S.

David Jones

1385. Fox, C. J. **David Jones and the New Cosmopolis**, AnR, 7, Aut. 1971, 25-32. Jones is apprehensive about centralization, standardization, and the 20th-century megalopolis. This visionary awareness quietly pervades his prose and verse. Two major influences on his work have been his experience of trench warfare in 1914 and his resulting chronic ill health. Jones sees the Roman Church as "a perpetuator of 'the sign' or the sacramental . . . designed to 'recall and re-present' a certain reality." Contemporary life places massive emphasis on the utilitarian as opposed to the sacramental but human nature demands the latter. "For Jones, the idea of 'men without art' is virtually a contradiction in terms." The potential danger of such a condition and the subsequent death of Western man is a major theme of his work since 1952.
—D.J.M.

C. S. Lewis

1386. Christopher, J. R. **A Study of C. S. Lewis's DYMER**, Orc, No. 6, Win. 1971-1972, 17-19. Lewis's long poem is a romance in the Shelleyan or Spenserian tradition. In the course of the poem, Dymer's Sehnsucht leads him through youthful rebellion, the pleasures of the flesh, world-weary depression, romantic regeneration through nature, and the dangers of the occult. He learns something of Lewis's philosophy—"a modified Lucretianism." The poem's conclusion works an odd unilluminating shift on the Oedipal pattern: Dymer, having as a youth slept with the goddess, is killed by his own son, who is deified.
—E.Y.M.

1387. Lobdell, Jared C. **Petty Curry: Salvation by a Taste for Tripe and Onions**, Orc, No. 6, Win. 1971-1972, 11-13. Why is it Curry, the leader of the Progressive Element, who survives the destruction of Bracton College in **That Hideous Strength**? Perhaps he

survives because his being a bore is a rather trivial sin, and because his love of ordinary college politics protects him from involvement in the more serious treason of the intellectuals among his colleagues. This treason, defined by Julien Benda, is the preaching of the morality of the will to personal power. Curry, preferring wire-pulling to great evil, becomes an example of the humble sort who attain salvation by "the almost unconscious imitation of virtue."
—E.Y.M.

1388. Lobdell, Jared C. **C. S. Lewis, Distributist: His Economics as Seen in THAT HIDEOUS STRENGTH**, Orc, No. 6, Win. 1971-1972, 20-21. Though Lewis used the word "socialist" to describe his view of a Christian society, his economics are more accurately described as the distribution of G. K. Chesterton, a system involving "the widest possible distribution of private property," a shift from large to small economic units, and the return of groups of city folks to self-sufficient small farms. The St. Anne's group in *That Hideous Strength* embodies some distributist characteristics.
—E.Y.M.

1389. Warren, Eugene. **Venus Redeemed**, Orc, No. 6, Winter 1971-1972, 14-16. In *That Hideous Strength*, Jane Studdock learns to submit to God and husband through Ransom's instruction, a vision of the terrestrial Venus, and a conversion experience. Her husband Mark learns "self-giving love." Both learn the deeper cosmic meaning which sex reflects, and they are also reunited in ordinary life.
—E.Y.M.

1390. Kilby, Clyde S. **An Interpretation of TILL WE HAVE FACES**, Orc, No. 6, Win. 1971-1972, 7-10. While Psyche's response to God is an intuitive longing, her sister Orual is brought to God almost against her will. After experiencing and resisting many witnesses of the gods, she admits that they exist, and concludes that they hate her. Selfishness masquerading as love causes her to hate them. As she prepares her case against the gods she experiences a number of "seeings" which enable her to understand the nature of Love Himself. Several other characters (the Fox, Ungit, Bardia, Redival) have significance in the Christian myth which Lewis infused into the Apuleius myth he used as source.
—E.Y.M.

1391. West, Richard C. **Letters of C. S. Lewis to E. Vinaver**, Orc, No. 6, Win. 1971-1972, 3-6. [Six letters are printed here, most of them dealing with Lewis's and Vinaver's medieval studies. Explanatory notes are provided. A facsimile of one of the letters appears on page 24.]
—E.Y.M.

Olivia Manning

1392. Parkhill-Rathbone, James. **Olivia Manning's Dilemmas**, B&B, 16:11, Aug. 1971, 22-23. Manning's "documentary" novels picture the precariousness of the individual in a structured society, providing no answers to her questions but disenchantment. Her characterization is sharp and full, her description crisp and often ironic, her concern for the individual clear, and the questions she asks are central to our survival as a culture.
—W.D.W.

Katherine Mansfield

1393. Bardas, Mary Louise. **The State of Scholarship on Katherine Mansfield, 1950-1970**, WLWE, 11:1, Apr. 1972, 77-93. Extensive opportunities exist for Mansfield scholarship, especially since Ian Gordan's revelation that Murry compiled and edited the *Journal*, heretofore believed to be a reliable primary document. [A checklist,

partially annotated, is printed, containing 177 items and divided into bibliographies, editions, books, theses, dissertations, monographs, and articles.] —T.C.H.

George Orwell

1394. Meyers, Jeffrey. **Orwell's Bestiary: The Political Allegory of ANIMAL FARM**, STwenC, No. 8, Fall 1971, 65-84. Often interpreted in terms of Soviet history, this work "presents a complex satiric allegory of Communist Russia in which virtually every detail has political significance." Minimus's poem **Comrade Napoleon** echoes Mayakovsky's adulatory verse to Stalin. **Beasts of England** closely paraphrases certain lines of **L'Internationale**. The Trotsky-Stalin (Snowball-Napoleon) feud and three other incidents are allegorized: "the disastrous results of Stalin's forced collectivization (1929-33), the Great Purge Trials (1936-38) and his diplomacy with Germany that terminated with Hitler's invasion in 1941." The raven Moses's talk about Sugarcandy Mountain equals Stalin's attempt to gain Catholic support through talks with the American priest, Father Orlemanski. —J.W.H.

C. Northcote Parkinson

1395. Allum, Nancy. **Northcote Parkinson**, B&B, 16:11, Aug. 1971, 21. Parkinson says that two problems confront the modern satirist: lack of a firm hierarchy and youth's loss of a sense of humor. We do not have a sense of proportion either. Satire belongs to older people because of their knowledge of the subject, and "the blow of the satire is the thrust to the heart." Satire must be based in sanity. G. K. Chesterton was Parkinson's early hero, but he modeled his literary style after John Masefield's. —W.D.W.

Anthony Powell

Cf.: Item 1358.

V. S. Pritchett

1396. Alvarez, A. **The Self-Education of V. S. Pritchett (Part Two)**, SatR, 55:19, May 6, 1972, 67-69 (rev.-art., **Midnight Oil**, Random House, 1972). In this sequel to volume one of his autobiography, **A Cab at the Door** (Random House, 1968), Pritchett is first introduced to reality and seriousness about writing in Paris, and freed of his suffocating family. Writing stints in Ireland, London, Spain, Tennessee, and London again eventually force him through to his own style and the discovery of his own special form, the basis for his fame, the short story. **Midnight Oil** is essentially about Pritchett's coming of age as a master writer; his other works adequately describe the life of his maturity. —M.D.R.

William Sansom

1397. Neumeyer, Peter F. **Franz Kafka and William Sansom**, WSCL, 7:1, Win.-Sp. 1966, 76-84. Tindall's claim in **Forces in Modern British Literature, 1885-1956** (Vintage, 1956) that Kafka's influence is shown in Sansom's Freudian substructure, and Muir's observation [no data given] that both writers show a "predilection for 'archetypal' situations" are confirmed by a letter from Sansom himself. However, the letter suggests additional influences. Sansom, like Kafka, meticulously delineates objects described for the purpose of transcending them, of getting at the meanings beyond, and he is aided in this effort by using Kafka's technique of establishing peculiar perspectives of observation. Sansom's stories and sketches offer persuasive evidence of these technical influences. —E.A.K.

1398. Michel-Michot, P. **Franz Kafka and William Sansom Reconsidered**, RLV, 37:6, 1971, 712-718 (rev.-art., Peter F. Neumeyer, **Franz Kafka and William Sansom** [see preceding abstract]). Neumeyer notes that Kafka's influence on Sansom is considerable in both form and content. Similarity, however, can be shown only in technique. While they share the ability to express the "fantastic or extraordinary in terms of the reader's experience of every day situations," their points of view are different. This is revealed by close examination of **The Boiler Room**, **The Vertical Ladder**, and **The Peach-House Potting-Shed**. Kafka deals with man's essential isolation; Sansom criticizes the willful reduction of life. The discovery by the latter's protagonists of the underlying harmony of the universe suggests Lao-Tsze's influence rather than Kafka's. —L.H.W.

Muriel Spark

1399. Reed, Douglas. **Taking Cocktails with Life**, B&B, 16:11, Aug. 1971, 10-14. Spark's works contain the conflict of classicist with romanticist, and always resolve it by choosing the classicist. Her novels discomfit because they peel away pretension and reveal cause without providing cure. A recurring theme is the search for truth as expressed in the character Sam, who appears in various forms throughout her works. Influences include Catholicism and her childhood, during which she moved frequently. She accurately reflects contemporary attitudes and shows her controlled artistic skill in her best works, which include **The Comforters**, **Robinson**, **Memento Mori**, **The Ballad of Peckham Rye**, **The Prime of Miss Jean Brodie**, **The Mandelbaum Gate**, and **The Driver's Seat**. She has branched into other genres as well, always displaying her skill with controlled tension. —W.D.W.

Angus Wilson

1400. Sudrann, Jean. **The Lion and the Unicorn: Angus Wilson's Triumphant Tragedy**, SNovel, 3:4, Win. 1971, 390-480. In an ironically conventional environment of nostalgia for a lost land, Empire, and moral identity, **No Laughing Matter** plays art against life to show that as a form the novel is necessary to define individuality. The camera of the opening paragraph may snatch up a scene from the Edwardian past but cannot re-create the individuals in it and their feelings. By means of daydreams, which are the essential part of character, Wilson shows that individuals such as those of the four generations of his Matthews family are not single characters but a collection of separate visions. Similarly the game played by the Matthews children dramatizes the real past. Ultimately by creating individuals the novel gives a meaning to life that escapes both nature and the camera. —W.H.M.

Virginia Woolf

1401. Rubenstein, Roberta. **Virginia Woolf and the Russian Point of View**, CLS, 9:2, June 1972, 196-206. Woolf fell under the spell of Russian literature with the appearance of Constance Garnett's translation of Dostoevsky's **The Brothers Karamazov** in 1911. Her initial reactions, so important to an understanding of her practice and theory of the novel, are in her 12 reviews of new English translations and one drama review written between 1917 and 1922. She admired the "semi-transparent envelope" of consciousness, spiritual and subjective realms of experience, continuity between humor and pathos, difficulty of true communication, problem of loneliness, and question of life's ultimate meaning—characteristics of her own fiction. An innovator, she probably did not borrow from them, but rather was encouraged in her fiction by the Russians. —E.N.J.

Fiction

1402. Gindin, James. *Well Beyond Laughter: Directions from Fifties' Comic Fiction*, SNovel, 3:4, Win. 1971, 357-364. The distinctive new novelists of the 1950's all shared a "comic iconoclasm" with provincial undertones, a return to older forms with only modest experiments, and unheroic heroes with no sense of cataclysm." As the novelists tried to develop beyond the limitations of their mode, some had trouble in accommodating serious and comic purposes. Kingsley Amis tends to become sentimental when he is not comic. John Wain, with his new sense of characters being more responsible for their own troubles, and Angus Wilson, with his new irony rather than satire, have enlarged their comic stance the most successfully. Their success is also evident in their treatment of violence, another theme which most of these writers have introduced in the 60's. —W.H.M.

1403. Sale, Richard B. *An Interview in New York with Walter Allen*, SNovel, 3:4, Win. 1971, 405-429. Allen believes that a "continuing comic tradition in English fiction" informs the novels of such modern British writers as Ronald Firbank, Evelyn Waugh, Graham Greene, Wyndham Lewis, Anthony Powell, Muriel Spark, and Iris Murdoch. In their novels the comic as humorous "is much more serious than tragedy" can be. Comedy is "conflict between the individual and the mores of society," and in many of these novels it resides chiefly in the language, for the scenes may be farce. Allen thinks that the antihero is not a useful approach to them (*Tom Jones* is one too), any more than he likes the historical novel as history. Yet novels, like *Tom Jones*, are true history, for a novel "must be bound up with its own time." —W.H.M.

AMERICAN

I. PARTICULARISM AND REGIONALISM

Black

1404. Haslam, Gerald W. *Two Traditions in Afro-American Literature*, RS, 37:3, Sept. 1969, 183-193. The best Afro-American literature combines two traditions—written and oral. The black oral tradition has especially influenced writers like Ralph Ellison; reaction to white readers' tastes has helped produce the Black Revolutionary group, led by LeRoi Jones, and the Black Experience group, particularly Ed Bullins. The "Harlem Renaissance" produced an exotic, self-conscious literature, but the 30's included a broader view; Richard Wright emerged as prototypical, combining naturalism, symbolism and his own black experience to produce an organic existentialism. Later, Ellison, Gwendolyn Brooks and James Baldwin followed Wright's lead. Malcolm X and Eldridge Cleaver, conversely, write in the "slave narrative" tradition. Thus the best black writers synthesize their own cultural experiences into art forms. —W.D.W.

1405. Twining, Mary Arnold. *An Anthropological Look at Afro-American Folk Narrative*, CLAJ, 14:1, Sept. 1970, 57-61. Negro narratives include many types, and verbal skills are important to their effectiveness. Folk stories of the American Negro are typified by Joel Chandler Harris's *Brer Rabbit* stories. Anthropologically oriented folklore is different from American literary folklore in which the stories have been bowdlerized and translated into standard English for publication. The interpretation of Afro-American folklore should combine folklore and folklife. Non-literate (no written language) societies develop sophisticated narrative skills, and cannot be considered illiterate except in a narrow context. Scholars claim a 10 percent influence from Africa in Afro-American folklore, but materials are still too limited for reliable statistics. The

folktale or story is a vital tradition, although further research is needed to establish its ultimate origins, and understand its function in the Afro-American cultural subgroup. —Ly.B.H.

Cf.: Items 1230 and 1231.

Jewish

1406. Pinsker, Sanford. *Deadending the American-Jewish Novel*, STwenC, No. 8, Fall 1971, 85-93. The American-Jewish novel seems to be dying, caught in traps of parody and affectation concerning the race's culture and alienation. "When the fictional wells run dry," autobiography seems to "be a way of priming the pump." —J.W.H.

Southern

1407. Ludington, C. T., Jr. *Four Authors View the South: A Symposium—Introduction*, SHR, 6:1, Win. 1972, 1-4. American Studies' bringing together of literature and society is facilitated by the present trend away from the New Criticism and by the increasing interest in popular culture. "Four oblique views of the South" [presented in papers at SAMLA-SEASA, 1970] are views of America: Owen Wister's *Lady Baltimore* upholds aristocratic values and myths; Jean Toomer's *Cane* and Karl Shapiro's poems about his Southern experience go beneath the stereotype to harsh realism and irony; Margaret Mitchell's *Gone With the Wind* as popular art perpetuates without probing the Southern myth. —S.M.A.W.

Cf.: Items 1448, 1462, 1479, and 1483.

IV. THEMES AND TYPES

Fiction

1408. Heilbrun, Carolyn. *The Masculine Wilderness of the American Novel*, SatR, 55:5, Jan. 29, 1972, 41-44. The mainstream of the novel lies in androgyny, which does not concern itself with the sex of an individual, but rather with his being or personhood. Most American novels lie outside this mainstream, since they fail to see women as significant individuals; at best they portray them as stereotypical whores, housekeepers, or angels. This anti-androgenous viewpoint reflects the American separation of the sexes and veneration of the virtues of the male. —M.D.R.

1409. Kettlers, David. *New Worlds for Old: The Apocalyptic Imagination, Science Fiction, and American Literature*, Mosaic, 5:1, Fall 1971, 37-57. The Apocalypse is obliquely relevant to an understanding of American literature and justifies the notion of a philosophical apocalypse as opposed to simply the destruction of an old world set against a writer's establishment of a new world, or mere satire. "Science fiction may provide the purest expression of such an apocalypse, but the apocalyptic imagination is an important aspect of much classic American writing." [Extended reference is made to D. H. Lawrence, R. W. B. Lewis, Ihab Hassan, Northrop Frye, Frank Kermode, H. P. Lovecraft, Kurt Vonnegut, Jr., Arthur C. Clarke, William Blake, Norman Mailer, Ray Bradbury, and Philip Wylie.] —D.J.M.

V. SEVENTEENTH AND EIGHTEENTH CENTURIES

James Blair and Captain John Smith

1410. Bain, Robert. *Two Colonials in Virginia: Captain John Smith and James Blair*,

SoLiJ, 4:2, Sp. 1972, 107-116 (rev.-art., Everett H. Emerson, **Captain John Smith**, Twayne, 1971. Parke Rouse, Jr., **James Blair of Virginia**, U. of N. Carolina, 1971). Smith was one of the first Americans because his vision of the New World "included a perception of the beauties of America and because Smith was . . . devoted to high ideals." He was "the most vivid personality in American literature before Benjamin Franklin." The human side of Blair will never be fully known for lack of family papers "but no man contributed more to Virginia's intellectual maturity" than he did. —W.J.K.

VI. NINETEENTH CENTURY, 1800-1870

Charles Brockden Brown

1411. Bennett, Charles E. **Charles Brockden Brown's PORTRAIT OF AN EMI-GRANT**, CLAJ, 14:1, Sept. 1970, 87-90. Brown's 2,000-word work deserves recognition because of its criticism of American values and because it is one of the earliest representations in American fiction of a successful white-black marriage. Neither the neighbor-woman narrator nor the inquisitive visitor expresses shock at the marriage. Contemporary works concerning a racial mix usually were Indian or wilderness oriented, but Brown's short piece is set in the nation's capitol and may reflect a liberal attitude in the popular literature of his time. The Bohemian, self-indulgent life-style of the major characters is of greater curiosity than the miscegenous marriage. This life-style is not considered incompatible with probity and wisdom, and a skeptical attitude toward the work ethic is thus portrayed—a radical social commentary for 1799. —Ly.B.H.

Lydia Maria Child

1412. AmTQ, 6:1, 1970, 1-284. [The entire issue is a reproduction of Child's **Philothea or Plato Against Epicurus: A Novel of the Transcendental Movement in New England** printed in 1836 in Boston by Otis, Broaders & Co. and in New York by George Dearborn. There is no pagination except on the original. The title page, dedication, prefatory remarks, and appendix are included.] —V.M.N.

Convers Francis

1413. AmTQ, 6:2, 1970, 1-58. [The greater part of the issue (3-58) is a reproduction of an auction catalogue of the library of Francis, a noted New England clergyman who was a friend of Emerson and brother of Lydia Maria Child. Page 1 contains a brief introduction by Kenneth W. Cameron that comments on Francis's friendship with Emerson and notes that the auction catalogue leaves out the clergyman's considerable library on Germanic theology and on higher and lower criticism of the Bible. Page 2 is an announcement on the auction, held May 12, 13, and 14, 1887.] —V.M.N.

Nathaniel Hawthorne

1414. Whelan, Robert Emmett, Jr. **ROGER MALVIN'S BURIAL: The Burial of Reuben Bourne's Cowardice**, RS, 37:2, June 1969, 112-121. This work is a sustained allegory wherein Cyrus mirrors his father's bellum intestinum. Reuben struggles internally with his moral cowardice and in his journey allegorically seeks redemption through confession and truth. His compulsion to tell the truth is Providential; shooting his son represents his "killing" of conscious repression. Cyrus's characterization and the family's journey show that the son embodies his father's troubled spirit; Dorcas is the catalyst for Reuben's salvation. The allegorical reading helps us understand the logic of compulsion which makes the story work. —W.D.W.

1415. Myers, Andrew B. **Nathaniel Hawthorne, 1804-1864**, GGrC, No. 5, Oct. 1967, 2-20. [This checklist of an exhibition held at the Grolier Club in New York (Oct. 1964) itemizes printed and Ms material associated with Hawthorne from 1801 to 1962.]

—J.B.S.

Herman Melville

1416. Narveson, Robert. **The Name "Claggart" in BILLY BUDD**, AS, 43:3, Oct. 1968, 229-232. Proper names in this work have been shown to be highly allusive, but one important name not yet analyzed is that of the master-at-arms, Claggart. In German **ankläger** means "accuser," and **kläeger** means "complainer." These meanings in German reinforce Melville's association of Claggart's "elemental evil" with Milton's Satan of **Paradise Lost** and with the biblical Satan, particularly the Satan of **The Book of Job** in which Satan is the accuser of Job.

—R.B.

1417. Meldrum, Barbara. **Melville on War**, RS, 37:2, June 1969, 130-138. Melville's complex attitude toward war is clear in **Billy Budd** in which he uses war as an artistic device. **White-Jacket** (1850) deals with the relationship between war and democracy. To Melville, war and Christianity are antagonistic; **White-Jacket** is almost pacifistic, and Melville explores the universal conflict between heavenly truth and earthly realities, as he does in **Clarel** (1876). Within this framework, Vere's horological (not chronometrical) decision represents his opposition to natural rights, and the novel favors peaceful reform rather than violent revolution since the crew (the masses) are juvenile and conditioned to discipline, represented by Claggart. Budd's obedience is to personal salvation, and Vere's to martial law which degrades him. Only "the obedience which liberates" is missing from **Billy Budd**, and Melville seems pessimistic about redemption of democratic society.

—W.D.W.

1418. Ewing, Douglas C. **Herman Melville**, GGrC, No. 11, Oct. 1969, 2-16. [This article is a selective checklist of items—"letters, association copies, contracts," and Mss, dating from Aug. 1, 1819, to June 1891—included in an exhibition commemorating the 150th anniversary of Melville's birth.]

—J.B.S.

1419. Pearson, Norman Holmes. **In Honor of Melville**, GGrC, No. 11, Oct. 1969, 17-25. Melville is "a man for his own time, but also for ours." It is the "gnarled, craggy, experimental, tentative" character of his poetry that is at once representative of the best of the 19th century and what we most admire today.

—J.B.S.

Edgar Allan Poe

1420. Lee, Grace Farrell. **The Quest of Arthur Gordon Pym**, SoLiJ, 4:2, Sp. 1972, 22-33. "**Arthur Gordon Pym** revitalizes an archetype found throughout religious mythology, the descent into Hell, and utilizes the structure of a sea voyage . . . to voyage into the recesses of the human psyche and to journey backward in time to the origins of creation."

—W.J.K.

1421. Monteiro, George. **Edgar Poe and the New Knowledge**, SoLiJ, 4:2, Sp. 1972, 34-40. Poe's **Sonnet—To Science** has not had the detailed examination it merits. It is "an effective, early 19th-century example of that kind of resilient, humanistic poetry paralleled in England only on rare occasions by Wordsworth . . . and Coleridge."

—W.J.K.

1422. Leary, Lewis. **Edgar Allan Poe: The Adolescent as Confidence Man**, SoLiJ, 4:2, Sp. 1972, 3-21. Poe was devotedly a popular writer, "a master of the put on, patron saint of the pulps." He is America's first great writer of the second rank; "he remains a shadow which still haunts our streets, doomed perhaps never clearly to verbalize the sound of darkness which haunts him."
—W.J.K.

Cf.: Item 1428.

George Frederick Ruxton

1423. Hubbard, Claude. **The Language of Ruxton's Men**, AS, 43:3, Oct. 1968, 216-221. Ruxton's novel **Life in the Far West** (1848) is a rich source for students of American English. An English author-adventurer, Ruxton visited trappers in the Rocky Mountain region in 1846 and in his novel strove to reproduce their speech. Mitford Mathews's **A Dictionary of Americanisms** lists 12 terms occurring in print first in **Life in the Far West**. Twenty-eight other terms listed in the DA as occurring first in other works are confirmed by their use in Ruxton's novel.
—R.B.

F. B. Sanborn

1424. AmTQ, 6:4, 1970, 1-53. [Most of this issue (6-53) is a reproduction of the auction catalogue of Sanborn's collection of books, letters, and papers. It is noteworthy mainly for its Ms holdings, which reveal some of the extensive correspondence between the author and Transcendentalists such as Thoreau and Emerson. Page 2 contains an introductory note by Kenneth Cameron, **American and British Authors in F. B. Sanborn's Papers**.]
—V.M.N.

William Gilmore Simms

1425. Guilds, John C. **Simms as Editor and Prophet: The Flowering and Early Death of the Southern MAGNOLIA**, SoLiJ, 4:2, Sp. 1972, 69-92. Simms accepted the editorship of this magazine in July 1842 because he realized that the periodical was the best medium through which to serve the section's literature. The magazine failed "partly because of the incompetence of the proprietors and partly because of the difficulties"—which Simms had been among the first to point out—"which confronted any Southern periodical."
—W.J.K.

1426. Kibler, James E., Jr. **Simms's Indebtedness to Folk Tradition in SHARP SNAFFLES**, SoLiJ, 4:2, Sp. 1972, 55-68. This work contains at least three events with well-established folk parallels: "first, a wonderful hunt; second, a man carried into the air by wild geese; and third, a hunter pulled from a hollow tree by a bear."
—W.J.K.

Walt Whitman

1427. McGhee, Richard D. **LEAVES OF GRASS and Cultural Development**, WWR, 16:1, Mar. 1970, 3-14. Different editions of this work embody "the development of a 19th-century cultural pattern similar to that described by Peckham in **Beyond the Tragic Vision: The Quest for Identity in the Nineteenth Century** (Braziller, 1962)": 1855, discoverer; 1856, explorer; 1860, redeemer; 1967, illusion and reality; 1871-1872, vistas of invention; 1876, the spirit of style; and 1881, the style of spirit.
—B.F.

1428. DeFalco, Joseph M. **Whitman's Changes in OUT OF THE CRADLE and Poe's RAVEN**, WWR, 16:1, Mar. 1970, 22-27. Whitman's use of a mockingbird "as an emblem of his own optimism" counters the raven that Poe's narrator inevitably accepts. —B.F.

1429. Runden, John P. **Whitman's THE SLEEPERS and the "Indiana" Sections of Crane's THE BRIDGE**, WWR, 15:4, Dec. 1969, 245-248. Crane drew on Whitman's poem while composing the "Indiana" sections of his poem. —B.F.

1430. Black, Stephen A. **Whitman and the Failure of Mysticism: Identity and Identifications in SONG OF MYSELF**, WWR, 15:4, Dec. 1969, 223-230. The narrator identifies himself with the people and things around him because he is reluctant to choose between the mystical and rational views of the world. —B.F.

1431. Rose, Alan H. **Destructive Vision in the First and Last Versions of SONG OF MYSELF**, WWR, 15:4, Dec. 1969, 215-222. "The source of the contrast between the first and last versions of this poem lies in the shift in Whitman's distance from the potentially destructive mystical experience that underlies his poetry." —B.F.

1432. Doyle, Charles C. **Poetry and Pastoral: A Dimension of Whitman's LILACS**, WWR, 15:4, Dec. 1969, 242-245. **When Lilacs Last in the Dooryard Bloom'd** is in part in the tradition of the pastoral elegy since on one level its theme is poetry. The thrush, the central image in the poem, represents a poetic ideal. —B.F.

1433. Hughes, Charles. **Impact of Evil on the Poetry of Walt Whitman**, WWR, 15:4, Dec. 1969, 237-242. Whitman was aware of evil, but he was not adept at portraying it or tragedy in his poetry. "His poetic powers seemed to function only on an exalted level, above traditional views of good and evil." —B.F.

1434. Kahn, Sholom J. **Whitman's "New Wood,"** WWR, 15:4, Dec. 1969, 201-214. Pound's **A Pact** suggests "all the important aspects of Whitman's place in the continuity of American poetry . . . : the passing on of tradition from generation to generation, as from father to son; the relation between subject-matter and form; and the relations between organic growth and the artifice of the maker." That same poem further suggests that the image-complex of "tree," "fruit," and "wood" is of central significance in Whitman's poetry. —B.F.

1435. Rule, Henry B. **Walt Whitman and George Caleb Bingham**, WWR, 15:4, Dec. 1969, 248-253. Whitman's thought and technique parallel the work of several mid-19th-century American painters. In Section 15 of **Song of Myself** and in **Our Old Feuilleage** Whitman had two of Bingham's paintings in mind. —B.F.

1436. Sharma, Mohan L. **Whitman, Tagore, Iqbal: Whitmanated, Under-Whitmanated, and Over-Whitmanated Singers of Self**, WWR, 15:4, Dec. 1969, 230-237. Whitman, Tagore, and Iqbal all loved their respective nations as well as humanity, but they are even more alike in their "faith in the concept of selfhood and the reality of self-development leading to self-realization." —B.F.

1437. Vanderhaar, Margaret M. **Whitman, Paine, and the Religion of Democracy**, WWR, 16:1, Mar. 1970, 14-22. The differences between Paine and Whitman are

obvious, but they shared many religious, philosophical, and social ideas. Further, "Whitman embraced without reservation the ideals of the republic: he could not have done this had he rejected the Enlightenment tradition." —B.F.

Frances Wright

1438. AmTQ, 6:3, 1970, 1-36. [Most of this issue (2-36) is a reprint of Wright's *A Few Days in Athens* (London, 1822), which was dedicated to Jeremy Bentham. Page 1, titled *Notes on Two Hellenic Romances* by Kenneth Cameron, explains it and Lydia Child's novel *Philothea* as inspired in part by discoveries at Herculaneum and Pompeii, travel accounts, and a revival of Platonism and Neoplatonism. In its Epicureanism, Wright's work anticipated FitzGerald's *Rubáiyát of Omar Khayyám*.] —V.M.N.

General

1439. AmTQ, 5:3, 1970, 67-103. [The entire issue is composed of reproductions of 19th-century American poetry and prose in newspapers and books of the time: *Literary News in American Renaissance Newspapers* (68-80), compiled by Kenneth Walter Cameron, contains selections, 1842-1884, from such papers as *The New York Tribune*, *Utica Daily Press*, and *The New World* and includes a poem by Whittier, reports of Margaret Fuller's drowning, and material by Emerson; *Airs of Palestine*, a poem by John Pierpont with notes to the latter (81-96); advertisements for books (96-97); and a reproduction of *Mr. Emerson's Sermon on the Death of Madam Bowdoin*, printed in Boston in 1803 (97-103).] —V.M.N.

1440. AmTQ, 5:4, 1970, 1-50. [The entire issue is composed of 19th-century reproductions and facsimiles: various mementoes of Thoreau—signatures, notebooks, photos—apparently in connection with the unveiling of a bust and tablet of him in the Hall of Fame for Great Americans at New York University on May 6, 1962 (1-5); title pages and table of contents to miscellaneous poems selected from the *United States Literary Gazette*, published in Boston, 1826 (6-7); and poems by Longfellow, Bryant, and others (7-50).] —V.M.N.

VII. NINETEENTH CENTURY, 1870-1900

Henry Adams

1441. Meldrum, Ronald M. *The Epistolary Concerns of Henry Adams*, RS, 37:3, Sept. 1969, 227-234. Adams's letters, so improbably preserved, reflect his innermost thoughts and rank with *The Education*. They reveal his intellectual growth from Puritanism to mechanistic catastrophism, as well as his hypochondria. His correspondence also indicates his lifelong interest in politics, art, and literature. His travel accounts show his restlessness and the beginning of a profound pessimism and interest in the theory of power. The last letters suggest a pervasive sense of failure. —W.D.W.

George Washington Cable and Kate Chopin

1442. Butcher, Philip. *Two Early Southern Realists in Revival*, CLAJ, 14:1, Sept. 1970, 91-95. Cable and Chopin are pioneers in sociological and psychological realism, respectively. Cable's stories about his native New Orleans were attempts through social criticism to condemn the immorality of slavery and the political expediency of secession. Despite some factual errors, Louis Rubin's *George W. Cable: The Life and Times of a Southern Heretic* (Pegasus, 1969) warrants praise; and Arlin Turner's pamphlet study, *George W. Cable* (Steck-Vaughan, 1969), despite broad generaliza-

tions, deserves recognition for its accuracy and completeness. Another fine work is Per Seyersted's **Kat Chopin: A Critical Biography** (L.S.U., 1969). He makes large claims for Chopin, but tends to minimize her accomplishments. Chopin depicts a wide variety of individuals, black and white, cajun, etc. Her literature, in general avoiding regional stereotypes, treats universals, and has been long neglected, but needs no apology.
—Ly.B.H.

Stephen Crane

Cf.: Item 1429.

M. E. M. Davis

1443. Strong, Leah A. **A Case of Hero-Worship**, StAR, 1:1, Fall-Win. 1970, 47-49 Davis's short story, **A Royal-Street Episode**, which she sent to Charles Dudley Warner, marking the beginning of a friendship between the Warner and Davis families, is reprinted..
—L.B.H.

Emily Dickinson

1444. Bouraoui, H. A. "Leaning Against the Sun": Emily Dickinson, the Poet as Seer, RS, 37:3 Sept. 1969, 208-217. In his examination of Dickinson's **Because I could not stop for Death**, in **Emily Dickinson (Collected Essays)**, Swallow, 1932), Allen Tate stumbles over the incomplete text. Internal evidence shows that images of marriage, domesticity, rising and sinking, children, grain, and the setting sun coalesce in the final stanza to indicate an escape from time and nature to a merged Eternity and Immortality. This tight structure, besides her self-conscious tone, use of language, and treatment of physical movements, shows her artistic control and refutes her reputation as "intuitive."
—W.D.W.

Henry James

1445. Gargano, James W. **Age and Innocence in WHAT MAISIE KNEW**, RS, 37:3, Sept. 1969, 218-226. By establishing Maisie's age from the time of her parents' divorce to her departure for France, we can see her innocence and maturity at the end of the novel. She is six when her parents split, and the six-month intervals with each parent mark her maturation. She learns a healthy concealment in her first two years, and thereafter contacts Sir Claude, Mrs. Beal, and Mrs. Wix. The scenes at Kensington Gardens, Earl's Court, Mrs. Cuddon's, and Folkestone show her precocity and innocence, particularly regarding her parents' and Sir Claude's sexual peccadilloes. Even so, she teaches Sir Claude much about his own limitations.
—W.D.W.

1446. Aldridge, John W. **The Anatomy of Passion in the Consummate Henry James**, SatR, 55:7, Feb. 12, 1972, 65-68 (rev.-art., Leon Edel, **Henry James: The Master (1901-1916)**, Lippincott, 1972). With the appearance of the final volume of Edel's five-volume biography it is clear the work is a definitive life and remarkable as fine, creative scholarship. This volume is an account of James at his artistic maturity, beset with psychological troubles—the death of his brother William, his own advancing age—and concerned with the outbreak of World War I, which James characterized as an "abyss of blood and darkness." Edel freshly interprets mysteries which have led to misunderstandings of James's life and work, chief among which has been the erroneous reading of most commentators of his apparently cold, passionless characters as resulting from the failure of James's own sexuality and passion.
—M.D.R.

Cf.: Item 1381.

Mark Twain

1447. Simpson, Lewis P. **Mark Twain and the Pathos of Regeneration: A Second Look at Geismar's MARK TWAIN**, *SoLiJ*, 4:2, Sp. 1972, 93-106 (rev.-art., Maxwell Geismar, **Mark Twain: An American Prophet**, Houghton Mifflin, 1970). In spite of the contrary opinions of scholars, Twain did not in the final phase of his career experience frustration and despair, nor did he decline in his literary capacity. —W.J.K.

Owen Wister

1448. Mason, Julian. **Owen Wister and the South**, *SHR*, 6:1, Win. 1972, 23-34. **Lady Baltimore** (1906), a novel about old Charleston, departs from the Western line Wister was known for after **The Virginian** (1902). Wister meticulously and successfully preserved the "vanishing and quaint beauty" of his ancestral city (which he first visited and was charmed by on his honeymoon) and in its context criticized opposite values and ways. The authenticity and popularity of **Lady Baltimore** assured Wister's reputation as an American writer. —S.M.A.W.

VIII. TWENTIETH CENTURY**James Baldwin**

1449. DeMott, Benjamin. **James Baldwin on the Sixties: Acts and Revelations**, *SatR*, 55:22, May 27, 1972, 63-66 (rev.-art., **No Name in the Street**, *Dial*, 1972). Being a spokesman means saying different things in response to different times, dealing with the appurtenances of success, competing with other spokesmen. This work shows the effects of the pressures and problems and prices of spokesmanship, though it is most important as being indicative of Baldwin's continuing responsiveness, his constant grappling with the meaning of blackness. It is a flawed chronicle, fragmentary and repetitious, but it is also a voice of the dispossessed, a voice aware of the cost of reality and yet calling out the pride and dignity inherent in those who face that reality. —M.D.R.

Willa Cather

1450. Cecil, L. Moffitt. **Anti-Intellectualism as Theme in Willa Cather's THE PROFESSOR'S HOUSE**, *RS*, 37:3, Sept. 1969, 235-241. This work is a parable showing the causes and results of heeding the call of the intellect too exclusively. St. Peter has lost his human sympathy, as shown in his disappointing family relationships and alienation from his profession. His memories center on happier times, except for the symbol of the ascendant intellect, Tom Outland, who had brought discord to the household. Outland is the Tempter, and Blue Mesa his Heaven, but actually it is a place of sterility and death. The price for attaining this Heaven is loss of human compassion and alienation, which both St. Peter and Outland pay; St. Peter ends by doubting the validity of the intellectual life, and by living lifelessly. Cather's parable shows that the price is too high, and indicates some of her own attitudes toward herself. —W.D.W.

William Faulkner

1451. Walter, James. **Expiation and History: Ike McCaslin and the Mystery of Providence**, *LaS*, 10:4, Win. 1971, 263-273. The shift in tone from the tragic to the comic in Faulkner's **Go Down, Moses** indicates the presence of Providence in the working out of history. What links these disparate stories is Isaac McCaslin's courageous renunciation of the land in **The Bear**—he "leaves intact, in the guardianship of Cass, repre-

sentation for the demands of the public orthodoxy while at the same time pointing up the limitations of the public orthodoxy.” —B.F.

1452. Carey, Glenn O. **William Faulkner: The Rise of the Snopeses**, STwenC, No. 8, Fall 1971, 37-64. The Snopeses begin “in bitter hatred, fear and economic rivalry of the Negroes who” farm next to them. Two footprints—one of excrement and one of blood—mark the opposition of Snopeses to the ruling Southern class. Flem is the triumphant Snopes of the first half of the 20th century and turns from the deceptions that won his position to cultivate civic virtue and respectability. The principal theme of the Snopes trilogy (*The Hamlet*, *The Town*, and *The Mansion*) seems to be Faulkner’s faint though unrealistic hope “that enough Chick Mallisons will come along to save the worthwhile features of the Southern past—the honor, the pride, the integrity, the acceptance of responsibility to one’s fellow man.” —J.W.H.

F. Scott Fitzgerald

1453. Gollin, Rita K. **Modes of Travel in TENDER IS THE NIGHT**, STwenC, No. 8, Fall 1971, 103-114. Dick Diver’s movement from bicycles to expensive cars and back to bicycles is the pattern of his rise and fall in the life of the affluent Nicole. A bicycle “suggests his limited resources and vulnerability to demands made on him” and figures in his first meeting with Nicole. By marrying her, he joins her world of wealth and power and commands cars like the Isotta and Shah of Persia’s. The dwarfish Renault is “a prophetic embodiment of his inadequacy.” As he starts to lose her to another man, he takes a back seat in his own car. Three passages concerned with bicycling mark his “decline into an exhausted version of his youthful self.” —J.W.H.

Joseph Heller

1454. Frost, Lucy. **Violence in the Eternal City: CATCH-22 as a Critique of American Culture**, Meanjin, 30:4, Dec. 1971, 447-453. The assumption underlying this work is not that World War II altered the nature of Western civilization but that it revealed what was already there. As he wanders through Rome searching for the young girl he wants to save, Yossarian comes to an awareness that society is not organized according to the rational and humanitarian ideals it professes, its institutions are not subordinate to these ideals, and in the place of these ideals exist only the brute connections made by the power of physical force. The most terrifying implication of Yossarian’s discovery is that it parallels the discoveries of many Americans today. —W.R.

Ernest Hemingway

1455. Shepherd, Allen. **“Other Things,” Unanswerable Questions: Hemingway’s ISLANDS IN THE STREAM**, AnR, 9, Sp. 1972, 37-39. Through the life and death of his protagonist, Hemingway implies the inexpressible and unsolvable dilemma implicit in a restatement of the artist’s credo: “There are so many good ones to paint and if you paint as well as you really can and keep out of all the other things and do that, it is the true thing.” —D.J.M.

Maxine Kumin

1456. Ciardi, John. **The Art of Maxine Kumin**, SatR, 55:13, Mar. 25, 1972, 12, 14-15. Kumin’s work is a commitment to two aspects of poetry. One is excruciatingly close observation; knowing how to see things and showing the reader how to use his own

eyes. The other is a fine sense of the pulse of life and its mysteriousness and multiplicity. Both these poetic senses make her work pleasurable to read, and doubly so, since as reward for attention, pleasure is given. —M.D.R.

Denise Levertov

1457. Bowering, George. **Denise Levertov**, AnR, 7, Aut. 1971, 77-78. Levertov, one of the five best poets of the U.S., extends the idea of poetry as religion and the result of shared activities, "human with hobgoblin, mind with mystery." She is also "confronted by the nature of spiritual consciousness among the whole community of people in the 20th century." Much of her poetry is given to celebrating the "sustenance of the senses" or depicting the loneliness in contemporary individuals which forces the imaginative act. Her later poems have "tended toward greater mystic-Romantic realizations [where] there is less direct talk with the soul's experience, more making of ritual." Levertov makes important references to Ann Bradstreet and Emily Dickinson. —D.J.M.

Lyn Lifshin

1458. Evans, James. **Lyn Lifshin**, WiOr, No. 10, Sum. 1972, 55-62. Least effective when she writes about "what happens to all young women" and most effective when "she awakens our sympathy . . . with all the victims of existence," Lifshin eschews elation and black moods for grayness, "a shading of pleasure and pain, expectation and disappointment," whether treating houses, suicide, love, or separation. A personal or confessional poet, she makes her technique work for her in her best poems; in her worst, "she even seems to imitate herself." More recently (1970) she has sought new subjects in the American West and Indians, approaching them "in two different modes: as a tourist to ruins or as a historical novelist." In the latter mode she views the past as eternally present, nothing human ever changing, as in the first coupling of Pueblo boy and girl. —J.B.S.

Norman Mailer

1459. Poirier, Richard. **Mailer: Good Form and Bad**, SatR, 55:17, Apr. 22, 1972, 42-46. Mailer's public self is created by his participation in a situation according to accepted standards, his dissociation from others in that situation, requiring a certain amount of violence of language or action, and finally his justification of his separateness into important minority status as the finest of possible positions in that situation. **The Armies of the Night** and **Of a Fire on the Moon** are similarly structured and, in a simplistic way, so is Mailer's career. His first writings show his debts to establishment literature; **Advertisements for Myself** is the beginning of his separation from the establishment; and **Why Are We in Vietnam** marks his arrival at a higher position at great variance from his beginnings. —M.D.R.

John P. Marquand

1460. Aldridge, John W. **Not Too Pro for Posterity**, SatR, 55:25, June 17, 1972, 63, 66, 70-71 (rev.-art., Stephen Birmingham, **The Late John Marquand: A Biography**, Lippincott, 1972) Marquand does not seem to fit any of the categories reserved for literary figures; his position in American literature is obfuscated by ambiguities and equivocations both in his literary accomplishments and attitudes. He was a professional without innovative pretensions "out of tempo with the times"; yet he shares with modernists the essential ambivalence of the need for social forms within which personal liberty must be sought. Birmingham traces the development of Marquand's

view and connects it at a number of points with events in the novelist's life. He details Marquand's progression from slick fiction to work of substance and significance and, while never resolving equivocal aspects of Marquand's literary career, presents a fair and responsible portrait of a writer difficult to place. —M.D.R.

Tom McHale

1461. Wolfe, Peter. **FARRAGAN'S RETREAT**, STwenC, No. 8, Fall 1971, 115-117 (rev.-art., Viking, n. d.). In this novel a letter of condolence to Ho Chi Minh seems such a betrayal of America that a Farragan family council sentences the writer to death and orders the traitor's father, Arthur Farragan, to carry out the execution. After several reversals, the novel "sharpens effortlessly to a detective thriller." Arthur Farragan "embodies elements of the lawman and the outlaw, the fool and the sage" and repeats several experiences of Joyce's Leopold Bloom: "attending a funeral, having a voyeuristic orgasm, drifting through the streets of a large modern city, and being denied sex by his wife for a number of years." —J.W.H.

H. L. Mencken

Cf.: Item 1374.

Margaret Mitchell

1462. Stern, Jerome. **GONE WITH THE WIND: The South as America**, SHR, 6:1, Win. 1972, 5-12. "Serious art probes and challenges our mythologies while popular art reinforces and justifies" them. Regional literature achieves popularity through localizing universal concerns. Mitchell's novel "allows the democratic audience to identify with an aristocratic myth . . . symbolic of an earlier more coherent America." The characters are Southern and national stereotypes: the ineffective intellectual husband, the long-suffering wife, the man of action (dark and dangerous), the admirable-pitiable sentimental heroine become New Woman, and the Negro as child or beast. —S.M.A.W.

Paul T. Nolan

1463. Matherne, Beverly M. **Louisiana Playwright: Paul T. Nolan; A Bibliographical Essay**, LaS, 10:4, Win. 1971, 244-256. Nolan's plays, written for national consumption, are also written for Louisianians. Academics are interested in his work because of its cultural importance. [A checklist of Nolan's 85 plays is included.] —B.F.

Flannery O'Connor

1464. Mayer, David R. **THE VIOLENT BEAR IT AWAY: Flannery O'Connor's Shaman**, SoLiJ, 4:2, Sp. 1972, 41-54. It is difficult to prove that O'Connor definitely intended to dramatize the making of a shaman. Associated with the shaman, however, "Tarwater can be seen in the context of a more widespread human search for the added dimension of life." —W.J.K.

Clifford Odets

1465. Shuman, R. Baird. **Clifford Odets: A Playwright and His Jewish Background**, SAQ, 71:2, Sp. 1972, 225-233. In the early 30's Odets's plays were more notably Jewish in their depiction of the human condition than they were later in that same decade; it was not until *The Flowering Peach* (1954) that he returned again to a specifically Jewish theme. The themes of homelessness and loneliness are prevalent in most of his writing. His presentation of social problems of the Depression that confronted

the Jew was reflective of Odets's wider interest in the struggle of the American proletariat of the 30's. After World War II, he sought new causes, briefly turned to problems in show business, and came finally again to the Jewish topic. —R.D.J.

"Hardy Peters"

1466. See, Carolyn. *My Daddy, the Pornographer*, Esquire, 78:2, Aug. 1972, 110-113, 184-186. Turned writer two and a half years ago at 67, "Hardy Peters" (pseud.) has produced 17 pornographic novels, "at once insanely funny and genuinely arousing" and "of widely varying quality." Together with "a fundamental preoccupation with the American past . . . three themes predominate" in his work: incest as harmless, lust as both universal and essentially lunatic, and love, understood as the Greek agape or euphoric pride in achievement. Pornography's message affirms life. —J.S.P.

Ezra Pound

1467. Read, Forrest. **76: THE CANTOS of Ezra Pound**, StAR, 1:1, Fall-Win. 1970, 11-16. The frame of reference for this work shows that it has for its subject revolution and for its "plot" the "revolt of intelligences." The motive and pattern is American. A pattern of fours permeates the work—in the myth that makes it up, in the histrions of the myth, and through the various patterns and correspondences in the work and the way they are articulated. —L.B.H.

1468. Flemming, William. *The Melbourne Vortex*, AnR, 9, Sp. 1972, 73-77. Based primarily on a strong reaction to the *Pisan Cantos* and Pound's incarceration, a minor group of supporters formed in Melbourne during the mid-50's. Their main objectives were popularizing Pound's work, "saving poetry from free-verse Marxist usurpers," rescuing the U.S. from the Liberal Establishment, and restoring sovereignty to the people. Their chief organs of publication were the four-page literary supplement in the weekly Social Credit paper *New Times*, Noel Stock's monthly *Edge*, and the *Liberal Quarterly Meanjin*. —D.J.M.

1469. Kenner, Hugh. *Scatter*, StAR, 1:1, Fall-Win. 1970, 51-55. *Blast* lasted for two issues. Pound with the aid of John Quinn, rather than start a new *Blast*, bought space in two magazines—the *Egoist* (London) for argument and the *Little Review* (New York) for art. During this time Pound worked on Chinese poems, extracting from Ernest Fenollosa's *Noh* notebooks. He was, however, turning to different methods, composing *Homage to Sextus Propertius*, which appeared in *Poetry* in early 1919, and later *Hugh Selwin Mauberly*. —L.B.H.

1470. Levertov, Denise. *Grass Seed and Cherry Stones*, AnR, 8, Win. 1972, 29-33. [First published in *L'Hermes*, Paris, 1965.] Pound suggests "just measure, awareness, disdain of fakery." Difficult passages or whole poems can function as extensions of Pound's emphasis on "knowledge, accuracy [and] clarity." Likewise, chaotic aspects of the mosaic method become comprehensible through an overview of the total design. —D.J.M.

1471. Miyake, Akiko. *Pound and Confucianism*, StAR, 1:1, Fall-Win. 1970, 45. The way in which Pound assimilated Confucianism into European thought can be illustrated in the parallels between Ernest Fenollosa's *Essay on the Chinese Written Character* and Richard St. Victor's Christian contemplation, the Confucian *Ta Hio* and the

medieval philosophy of Guido Cavalcanti's *Donna Mi Prega*, and the Confucian history of China and the Eleusinian mysteries. —L.B.H.

1472. Davenport, Guy. *Il Vecchio*, StAR, 1:1, Fall-Win. 1970, 19-20. [The article is a reminiscence of visits with Pound.] —L.B.H.

1473. Laughlin, James. *Pound the Teacher: The Ezruversity*, StAR, 1:1, Fall-Win. 1970, 17-18. [The article is a reminiscence of visits with Ezra and Dorothy Pound in Rapallo.] —L.B.H.

1474. Leary, Lewis. *Pound-Wise, Penny Foolish: Correspondence on Getting together a Volume of Criticism*, StAR, 1:1, Fall-Win. 1970, 5-9. [The article describes the occasion of Pound's correspondence with the author and reprints letters and portions of letters.] —L.B.H.

1475. Meacham, Harry. *I Remember Ezra*, StAR, 1:1, Fall-Win. 1970, 21-24. [The author describes his friendship with Pound, particularly during the poet's years in St. Elizabeth's.] —L.B.H.

Cf.: Item 1434.

Ayn Rand

1476. Review: *Who Is An Objectivist?* WestWR, 2:3, Fall 1967, 11-14. Rand's objectivism is a personal philosophy of individualism. Committed to clearly defined objectives and predetermined procedures, it eliminates the need for debate and the democratic process required by such political philosophies as conservatism, with which it is in conflict. The system derives from Aristotelianism and Cartesianism and emphasizes duality—subject-object, reason-faith, capitalism-collectivism. Its basic tenets are in *For the New Intellectual*, a compilation of selections from Rand's fiction and philosophical works. Admiring the Founding Fathers as both intellectuals and businessmen—for her the two ultimate types—Rand admits the failure of the intellectual and the success of business, but places her faith in the new intellectual. In its emphasis on the purely objective and intellectual, Rand's ideology is incomplete, sometimes irrelevant, and even contradictory, yet its opposition to collectivism is to be applauded. —R.M.S.

Adrienne Rich

1477. Kalstone, David. *Talking With Adrienne Rich*, SatR, 55:17, Apr. 22, 1972, 56-59. Rich sees poetry as a means to move toward social and political responsibility and as response to change. Poetry is reflective of the varieties of powers and rights and must be at the same time instrumental in calling out new attitudes toward such issues as women's sensibilities. —M.D.R.

Erich Segal

1478. Spilka, Mark. *Erich Segal as Little Nell or The Real Meaning of LOVE STORY*, SoRA, 5:1, Mar. 1972, 38-51. This novel, a combination of sentimental art and Segal's fantasy, answers its opening question, "What can you say about a 25-year-old girl who died?" Every episode in the book gives the answer: "That she taught him [her Harvard athlete] how to love his father." In the beginning the hero is afraid of his homoerotic feelings. Jenny teaches him gentle love (the kind popularized by the

Beatles), and at her death he is reconciled with his father. In the movie script, which came before the novel, the hero goes from strength to strength, his father is a heavy, and Jenny falls flat. —E.N.J.

Karl Shapiro

1479. Reid, Alfred S. *The Southern Exposure of Karl Shapiro*, SHR, 6:1, Win. 1972, 35-44. Shapiro's Baltimore and Virginia background and his devotion to Thomas Jefferson and Poe foster the kinship with Southern culture which he reveals in several poems of the 1940's. Though not in the mainstream of Southern writing—"he often felt Southern but only rarely thought Southern"—he responds to the decay of the tradition in moods "alternately angry, repulsed, sarcastic, whimsical, and prophetic." Since 1950 he has moved away from Southern subjects and attitudes. —S.M.A.W.

Lillian Smith

1480. Sugg, Redding S., Jr. *Lillian Smith and the Condition of Woman*, SAQ, 71:2, Sp. 1972, 155-164. Smith's work and writings, often interpreted narrowly as concerned with segregation and sex, should be understood as opposing anything which fragments the human spirit. Her ultimate theme is the female condition, which she recognized as a source of "human brokenness." From her early essays in her little magazine, *Pseudopodia*, through her *Strange Fruit* (1944), to her novel *One Hour* (1959), she affirms femaleness and appeals to it as the last hope of the western world. Woman, Smith believed, must become capable of self-knowledge, of autobiography, as an antidote to male fears and defensive romanticism. —R.D.J.

Wallace Stevens

1481. Eddins, Dwight. *Wallace Stevens: America the Primordial*, MLQ, 32:1, Mar. 1971, 73-88. No other poet has loved America more, nor been more aware of America as a wilderness upon which man must use his creative powers to impose order. For Stevens America was both subject and symbol, the latter especially before 1935. Later he put more emphasis on the relationship between man and place. His move from the luxuriousness of Florida to the barrenness of New England recalled to him that as a poet he had been cast from a simple mold, which had determined him and to which he must inevitably return. —M.S.

William Styron

1482. Halpern, Daniel. *Checking in with William Styron*, Esquire, 78:2, Aug. 1972, 142-143 (Interview). Styron spoke of his play, *In the Clap Shack*, which has been sold; finding politics unclear; women's lib not touching him; having trouble taking Mailer seriously; and believing (contrary to Tom Wolfe) that journalism has not superseded fiction. The conversation in Connecticut was preliminary to a meeting in New York City with the Clifford Irvings that night, when Irving asked Styron for the name of a good publisher. Random House thereafter negotiated with Irving for three days, "but the price of Irving's book may have exceeded interest" at that publishing house. —J.S.P.

Jean Toomer

1483. Durham, Frank. *Jean Toomer's Vision of the Southern Negro*, SHR, 6:1, Win. 1972, 13-22. Readers in 1923 were bewildered by *Cane*, Toomer's book of poems, stories, and sketches in poetic prose. He captured "what today in black literature is called 'soul' . . . the quintessential nature of the rural Southern Negro." Toomer,

reared in the North and rediscovering his Georgia roots, is both inside and outside his subject, always the conscious artist and never the shrill propagandist, although his sorrow and anger come through. He sees the Negro as the vital heir of two cultures, "the paganism of Africa and the vibrant, fertile soil of the South," and as diminished and brutalized by white oppression. —S.M.A.W.

Tennessee Williams

1484. Gaines, Jim. **A Talk About Life and Style with Tennessee Williams**, *SatR*, 55:18, Apr. 29, 1972, 25-29 (Interview). [Gaines examines a number of aspects of life and style—work habits, techniques, future plans for writing, influences by others—with the playwright, reflecting specifically on Williams's recent success with *Small Craft Warnings* after a decade of relative obscurity.] —M.D.R.

1485. Williams, Tennessee. **Survival Notes: A Journal**, *Esquire*, 78:3, Sept. 1972, 130-134, 166, 168. [In presenting some details of his early career ("as feather picker, chicken rancher, elevator operator, waiter, usher and teletype monitor"), Williams emphasizes darker aspects of his "lean and green years as a writer." He finds interviewers today and for some years past tending to stress his life rather than his works, perhaps in exploitation. More clowning than misanthropic (though the clowning may involve black humor), he suspects an instinctual element in his clowning: a reaction of deliberate hamming "to provide 'good copy'" and show that he's still around.] —J.S.P.

Drama

1486. Mandel, Oscar. **Notes on Ethical Deprivation in the Avant-Garde Drama**, *AnR*, 8, Win. 1972, 43-48. American avant-garde, off-Broadway theater is unified chiefly by its accent on unredeemed ferocity. A strong, intelligent, persuasive expression of ethical value in a literary work is felt as aesthetic delight; but in current American drama the expression of value is missing or rudimentary. "Ethical deprivation in a literary or theatrical work results in a catastrophic aesthetic collapse, even when the requirement of intelligence and every requirement of form are met." Artists must either disarm their audience through humor or create redeeming characters which balance the horrors of ferocity. —D.J.M.

WORLD LITERATURE IN ENGLISH AND RELATED LANGUAGES

AFRICA

J. W. Abruquah

1487. McDowell, Robert E. **J. W. Abruquah Talks about Ghana**, *WLWE*, No. 20, Nov. 1971, 27-36 (Interview). Abruquah discusses his novels *The Catechist* and *The Torrent* in the context of contemporary Ghanaian literature. —T.C.H.

Chinua Achebe

1488. McDaniel, Richard Bryan. **An Achebe Bibliography**, *WLWE*, No. 20, Nov. 1971, 15-24. [The article lists Achebe's books, essays, and short stories appearing separately or in anthologies and books, essays, and reviews dealing with his work (138 items).] —T.C.H.

Ayi Kwei Armah

1489. Collins, Harold R. **The Ironic Imagery of Armah's THE BEAUTYFUL ONES**

ARE NOT BORN YET: The Putrescent Vision, WLWE, No. 20, Nov. 1971, 37-50. Analysis of this work in Northrop Frye's terms reveals it to be a fiction in the ironic mode. Armah has peopled his Ghana with characters severely constrained and enslaved by discontent, corruption, unfulfilled rising expectations, terror, and a sense of the absurd. The two principal characters, Koomson and "the man," are the most enslaved. Armah's demonic imagery, primarily of filth and excrement and clustering around corrupt Ghanians, strongly reinforces the irony while certain scenes, the "high-rhetorical style" of the novel, and a series of "good cheer" images relieve the tone and keep the novel from becoming disgusting or depressing. The overall effect is that of a beautiful work of art. —T.C.H.

Athol Fugard

1490. Callan, Edward. **Fugard's Discarded People in New York**, WLWE, No. 20, Nov. 1971, 5-10 (Reprinted from *Reality*, 2:6, Jan. 1971). The New York production of Fugard's *Boesman and Lena* successfully overcame the difficulties of translating Afrikaans profanities into appropriate English gestures and made clear that the "special circumstances" of South Africa were easily understood by audience, actors, and reviewers. James Earl Jones and Ruby Dee played the title roles superbly. —T.C.H.

Christopher Okigbo

1491. Anozie, Sunday O. **A Structural Approach to Okigbo's DISTANCES**, *Conch*, 1:1, Mar. 1969, 19-29. This work lends itself to a structural analysis akin to that of Claude Lévi-Strauss. The poem can be considered as a rhetorically structured universe, an infrastructure: progression, association, and reception. The triad is further broken down as follows: progression (verbal dynamics, horizontal dynamics); association (light, sound, color, smell, metaphysical); reception (phallic, non-phallic). The protagonist of *Distances* (*Transition*, No. 16, 1964) experiences a three-dimensional quest, seeking a homeland from exile, birth from death. —L.D.B.

Wole Soyinka

1492. Scott, Christopher. **Some Aspects of the Structural Unity of IDANRE**, WLWE, No. 20, Nov. 1971, 11-14. An analysis of Soyinka's seven-part poem demonstrates how the poet mirrors his essential meaning in the structure of the poem by fusing the three time schemes of night walk, agricultural seasons, and Yoruba mythology into a poetic union of enormous complexity and meaning. —T.C.H.

Igbo

1493. Shelton, Austin J. **The Articulation of Traditional and Modern in Igbo Literature**, *Conch*, 1:1, Mar. 1969, 30-52. [Igbo literature is defined here "as literature by Igbo people either in Igbo language or English, written or of the oral tradition."] The degree of articulation between traditional (oral) and modern (written) Igbo literature varies greatly among its forms and styles. The traditional riddles, proverbs, folktales, and legends have few written counterparts. In the Igbo modern novel, however, traditional combined forms such as the folktale and song-poem often are adapted to the narration. Stylistically, modern Igbo poems and novels share the cyclic plot with older folktales and roundsongs. The analogical flow of imagery common to the traditional story and poem also appears in modern Igbo poetry. Both modern and traditional literature in general portray character types rather than individuals. Finally, the mood of both the old and the new is frequently humorous and didactic. —L.D.B.

General

1494. Obiechina, Emmanuel N. **Growth of Written Literature in English-Speaking West Africa**, *Conch*, 1:2, Sept. 1969, 3-22. Although native pictographic and ideographic scripts and the Arabic writing system were in use before the 19th century in West Africa, the introduction of Western script marked the beginning of its written literature. The earliest written records appear in a hybrid trade language composed of English vocabulary and Ibibio syntax. Christian missionaries compiled dictionaries and grammars of vernacular languages and in so doing they stimulated the growth of vernacular literature. Expatriated slaves such as Gustavus Vassa and Ignatius Sancho produced the first written literature, much of it biographical. Milestones of modern West African literature are D. O. Fagunwa's *The Skilled Hunter in the Forest of Spirits*, Amos Tutuola's *The Palm Wine Drinkard*, and Cyprian Ekwensi's *People of the City*.
—L.D.B.

1495. Trushchenko, Ye. **Studies of African Literatures in the USSR**, *WLWE*, No. 20, Nov. 1971, 25-26 (reprinted from *Social Sciences Today*, USSR Academy of Sciences). Soviet examination of African literatures over the past decade has resulted in numerous publications that analyze contemporary literary processes in Africa and their relationship to Africa's cultural development.
—T.C.H.

Cf.: Items 1230 and 1231.

AUSTRALIA

Christopher Brennan

1496. Merewether, Mary A. **THE BURDEN OF TYRE and Brennan's POEMS (1913)**, *Southerly*, 30:4, 1970, 267-284. This poem cycle, written in 1900-1901, was not published during the author's lifetime, possibly because of his dissatisfaction with it. It contains much of the thought in Brennan's 1913 collection of poems and shows influences of Blake, Kipling, D. G. Rossetti, William Watson, T. K. Cheyne, Yeats, and Arnold. Brennan castigates Kipling's bloody imperialism, and is inspired by Blake's use of myth, with frequent reference to his own version of the Lilith and Eden myths. Yeats has given him the theory of moods, and Arnold's emphasis on the Platonic idea of purity of divine thought becomes Brennan's also. Tyre is shown going along the imperialist road, but there is hope in a new Eden, in the brotherhood of man, and in international harmony and non-violence. Brennan agrees with Blake's concept of the sanctity of individual things and Schiller's concern with the latent, transcendental inner self.
—O.M.

1497. Wright, Judith. **Christopher Brennan**, *Southerly*, 30:4, 1970, 243-251. Brennan's chief work, *Poems* (1913), is the main original contribution of Australian poets to the philosopho-poetic argument of the West. It began as thesis-poetry based on one of Brennan's philosophical papers and a study of Mallarmé in which fear is expressed that "the idea of the infinite may be found incompatible with the idea of the human." Thus Brennan does not follow Ransom's endorsement of poetry approaching the object rather than the idea first. But he does come eventually to actual experience, which directs him further to his image of the wanderer, who continues an endless search in his last poem, *The Wanderer*. The poem reveals Brennan's rejection of modern utilitarian society. This rejection makes him urge man to remember his task to humanize the world and to continue the search.
—O.M.

1498. Wilkes, G. A. Brennan's *THE WANDERER: A Progressive Romanticism?* *Southerly*, 30:4, 1970, 252-263. Brennan's last poem shows the three romantic principles in his work: transcendence, the impossibility of measuring the self, and the solitary explorer. This poetic cycle is founded on Brennan's prose writings of 1898-1902 and brings out the poet's realization of the importance of the subconscious mind and the pragmatism he learned through F. C. S. Schiller and William James. Describing man's search for harmony, his own moods of disappointment, and the roles of "warrior and prince and poet," and recognizing that perfection can be found only in relation of the whole, Brennan moves away from isolation toward shared experience, to consideration that yearning for fulfillment must be tempered by the finite, to life rather than art, to living rather than writing. The question of the title is answered affirmatively. —O.M.

Rosemary Dobson

1499. Burrows, J. F. Rosemary Dobson's *Sense of the Past*, *Southerly*, 30:3, 1970, 163-176. Comparison of Dobson's poetry from her earliest *Poems* (1937) and *In a Convex Mirror* (1944) to the later collections, *The Ship of Ice* (1948), *Child with a Cockatoo* (1955), and *Cock Crow* (1965), reveals significant changes from vicariousness, use of emblematic devices, and light lyricism into poetry of more profundity and strength, of universality as well as uniqueness. She has been able to broaden her own experiences, her motherhood and her shift in scene to London where she now lives, through her imaginative ability to understand other situations and emotions and to indicate continuity and development from past to present as well as intuitions of the future. —O.M.

Ian Downs and Vincent Eri

1500. Griffin, James. Two Novels from Nugini, *Meanjin*, 30:4, Dec. 1971, 454-459. Two recent (1970) and widely-read novels, Vincent Eri's *The Crocodile* and Downs's *The Stolen Land*, make significant contributions to an understanding of black-white relationships in Papua, New Guinea. The first is the story of a typical Papuan under colonization; the central character, Hoiri, is unable to understand why the white man has disrupted his society and exists simply to be exploited. The story is told with sympathy by a Papuan author whose roots are deeply embedded among his own people. The second is the nightmare of a member of the establishment who embodies his fears that the coming of home-rule and independence to Papua will be accomplished by violence and terror in a lurid account of an abortive Papuan revolution by cultists reminiscent of the Mau Maus of Africa. —W.R.

Henry Lawson

1501. Saillens, Emile. Henry Lawson: A Contemporary French View (Part One), *Southerly*, 30:3, 1970, 190-208 (Intro. and trans. Roderick Colin, from *Mercure de France*, Oct. 1, 1910). [Saillens describes the Australian bush by reviewing Lawson's poetry and prose and remembering his own visit there in 1907.] The bushman is lonely, secretive, taciturn, and hardworked; he is the wanderer in that sometimes opulent land just inward from the eastern coast which extends as far as the deserts in the west. The land is often cruel. Huge tracts are owned by exploiters. The few bushmen who were "excellent fellows" are not part of Lawson's scene. Lawson's outlook is that of the romantic melancholic. It is engendered by the treacherous solitudes of the bush which are a great part of his life. —O.M.

Norman Lindsay

1502. Lindsay, Norman, and Lionel Lindsay. **Unpublished Letters: Norman Lindsay to Lionel Lindsay: RED HEAP—CREATIVE EFFORTS—THE MAGIC PUDDING**, Southerly, 30:4, 1970, 289-300. Five letters from late 1914 to 1919, from Norman to his brother Lionel, give an intimate account of the usefulness of living in the bush for the artist and writer. One letter contains praise for an unnamed antiwar poem of Brennan's. Notes to Lionel's letters indicate that Norman, though he tried to be considerate about using his brother's diary for parts of **Redheap**, actually justified his betrayal of confidences in his service of "art." Thoughts from the letters were later incorporated in the works mentioned in the title. Norman considered Conrad Martens to be only a competent trade artist. Lionel, in a note, gave a better opinion of Martens as well as a disparaging comment on Norman's critical writing. —O.M.

CANADA

Hugh Wood

1503. Hale, Victoria G. **An Interview with Hugh Wood**, WLWE, 11:1, Apr. 1972, 35-41. Hood discusses his concern for form, for his role in developing the "Canadian literary myth," for "virtuous action" as central to good fiction, symbolic names, sexuality in fiction, and his antipathy for irony. —T.C.H.

Margaret Laurence

1504. Thomas, Clara. **The Short Stories of Margaret Laurence**, WLWE, 11:1, Apr. 1972, 25-33. Laurence's stories in **The Tomorrow Tamer** (1963) deal with her African experiences and are told from the point of view of the ironist who is in some sense an outsider. They demonstrate her gift of expressing tone through phrasing, instinct for the dramatic scene, and descriptive power. The stories of **A Bird in the House** (1970) are autobiographical and deal with the facts of her Canadian childhood, making clear the growing understanding of Vanessa, the narrator, of her grandfather whose stern presence dominates many of the stories and who becomes the type of "all the proud, tough, puritanical pioneers" of Canada. The stories focus finally on the "inevitability of estrangement and the possibility of understanding between generations and among all men." —T.C.H.

Marshall McLuhan

1505. **In Pursuit of the Elusive McLuhan**, WestWR, 2:3, Fall 1967, 15-18. McLuhan's works are not easily understood, but they cannot be proved false because they cannot be subjected to logical analysis. Disregarding scientific method, and rejecting logic, McLuhan aims at an integrated overview and advocates the Byzantine concept of related and unrelated elements in a mosaic pattern. At times he appears too ready to adopt anything that is avant-garde. Actually, he did not begin or create anything; he merely tries to interpret what is happening. And what he is trying to interpret would be better understood if seen in the historical perspective of the development of rationalism, the work of such archeologists as Heinrich Schliemann and Sir W. M. F. Petrie, and the effects of their work on studies of the oral characteristics of epic poetry by such scholars as Milman Parry and Albert B. Lord. —R.M.S.

Alice Munro

1506. Dahlie, H. **Unconsummated Relationships: Isolation and Rejection in Alice Munro's Stories**, WLWE, 11:1, Apr. 1972, 43-48. Emphasizing the psychological rather

than the sociological, Munro patterns her stories in *Dance of the Happy Shades* on isolation and rejection. *Walker Brothers Cowboy* emphasizes a sense of alienation through unconsummated relationships and fears of disintegration obsessing the central character. *Boys and Girls* permits a small sense of triumph to emerge briefly from isolation; a "strong moral victory" even results from isolation in *The Shining Houses*. But Munro's use of irony and ambiguity reveals that her characters never really gain more than the "sadness of experience."
—T.C.H.

Fiction

1507. Lucas, Alec. *Canadian Short Story Anthologies: Notes on Their Function and Form*, WLWE, 11:1, Apr. 1972, 53-59. Although Canadian short fiction was printed in magazines in the latter half of the 19th century, it was not anthologized until 1928. Of the several anthologies which now exist, the most popular type surveys the form. Some collections have used theme and period as principles of selection. Although survey and period anthologies tend to be overly ambitious, repetitive, and superficial in content, they serve a cultural and sociological function and convey something of the Canadian spirit and diversity. What writers and stories to include, how to secure permissions, and the setting of fees are all problems that face the editors of anthologies.
—T.C.H.

1508. New, William H. *The Canadian Short Story: Introduction*, WLWE, 11:1, Apr. 1972, 7-9. The long neglect of the short story in Canada, ironic in a country seeking so consciously for its identity, seems to be ending and makes the time ripe for a symposium on Canadian short fiction. Such a study reveals that Canadian writers have constantly sought to "evoke and enunciate their cultural heritage" and have conveyed, if indirectly, the ambivalence of an author's role in Canadian culture.
—T.C.H.

1509. New, William H. *A Checklist of Major Individual Short Story Collections*, WLWE, 11:1, Apr. 1972, 11-13. [This list of 39 items omits anthologies and the writers whose work has appeared only in anthologies or serials.]
—T.C.H.

1510. Stephens, Donald. *The Recent English Short Story in Canada and Its Themes*, WLWE, 11:1, Apr. 1972, 49-52. The stories of such writers as Margaret Laurence, Mavis Gallant, Norman Levine, Hugh Garner, and Dave Godfrey demonstrate the development of the Canadian short story away from the exotic or the explicitly moralistic toward the more subtle evocations of themes of the average man. Liberated in the past 25 years from convention, the short story has emphasized the unconscious mind of the character involved in the action to make clear the reasons behind that action. Others, such as Audrey Callahan Thomas, Hugh Hood, David Helwig, and Mordecai Richler, strive for realistic fusion of imagination with reality, stressing the immediate world of observable phenomena.
—T.C.H.

1511. Thompson, Kent. *The Canadian Short Story in English and the Little Magazines: 1971*, WLWE, 11:1, Apr. 1972, 15-24. Despite small, regional markets and readerships, no criticism, and little public interest in the short story, Canadian writers are quite active, and the short story is alive and well in Canada. Some, such as Ray Smith, experiment with form. Others, such as Hugh Hood, assert that developing moral concern rather than technical innovations mark the Canadian tradition. But no "strong national tradition" as such exists, only a good deal of ferment. Growing Canadian nationalism may be helping to develop a new class of readers and thus provide help for the publishing industry.
—T.C.H.

INDIA

Bhabani Bhattacharya

1512. Fisher, Marlene. *The Women in Bhattacharya's Novels*, WLWE, 11:1, Apr. 1972, 95-108. Women play central roles in Bhattacharya's novels because of his intense admiration for the Indian woman and understanding of the traditional role women have played in Indian society. He portrays them sympathetically and sensitively, creating characters who are concretely rendered, strongly symbolic, and the artistic center of his novels. Chandra Lekha in *He Who Rides a Tiger* (1954) is responsible for the survival of herself and her father, Kajoli in *So Many Hungers!* (1947) finds courage "out of the depths of her womanly self" to act against her oppressors. Mohini in *Music for Mohini* (1952) makes the difficult transition from city to village. *A Goddess Named Gold* (1960) depicts village life through a mythic plot in which Meera, possessed of generosity of spirit and active kindness, grows beyond superstition to a true understanding of freedom. In *Shadow from Ladakh* (1966) four women play significant roles.
—T.C.H.

Poetry

1513. Dayananda, Y. J. P. *Lal's MODERN INDIAN POETRY IN ENGLISH*, WLWE, No. 20, Nov. 1971, 77-81 (rev.-art., Writers Workshop, Calcutta, 1969). Indian poets have not been as successful as novelists in learning to use English freely to express their vision. Lal's anthology of 132 poets reflects the problem, for the verse here expresses the minor and often dryly academic concerns of an alienated middle class rather than the vision of time and place moving beyond the purely local that one expects of significant poetry.
—T.C.H.

1514. Gowda, H. H. Anniah. *The Use of Images in Contemporary Indian Verse in English*, WLWE, No. 20, Nov. 1971, 61-76. Contemporary Indian poets writing in English, though forming no movement, write occasional verse possessing an "essential originality" on Indian themes ranging from religion and mysticism to the sharply observed life around the poet. Such poets as Govinda Krishna Chettur, Sri Aurobindo, Nissim Ezekiel, R. Parthasarathy, Rabindranath Menon, Mrs. S. Rajee, B. Rajan, Adil Jussawalla, Kamala Das, Leela Dharmaraj, M. P. Bhaskaran, Gieve Patel, Stanley F. Rajiva, P. Lal, Dom Moraes, and K. K. Ramanujan are all variously inspired by European poets but draw even more heavily upon their own culture and Indian mythology, freely creating poetry in English of considerable variety and skill. Their works attest to the healthy state of Indian poetry.
—T.C.H.

General

1515. Alphonso-Karkala, John B. *Indo-English Biography and Autobiography: 1800-1965*, WLWE, No. 20, Nov. 1971, 82-103. [The bibliography lists with no annotation 361 biographies and autobiographies.]
—T.C.H.

IRELAND

Samuel Beckett

1516. Beausang, Michael. *Myth and Tragi-comedy in Beckett's HAPPY DAYS*, Mosaic, 5:1, Fall 1971, 59-77. A prolonged "Thanatopsis" embracing man, woman, and nature, this work has its roots in the sacred. As an avatar of Tammuz/Adonis, Willie is fated to a bloody and sacrificial end. Three corn myths contribute to our under-

standing of the "kathodos" of **Happy Days**: Babylonian/Assyrian, Greek/Syrian/Cypriot, and Greek/Roman. Destiny is omnipotent, and the time and mode taken to die focus the tragic or the comic attitude toward life. **Happy Days** is the "indefinite comic prolongation of a situation containing many tragic elements, but to which death refuses to give the true tragic stamp." In rejecting the tragedy of a youthful Tammuz and Ishtar in favor of a modern tragi-comedy of the progressive aging of his protagonists, Beckett has "successfully cozened death and disburdened dying of its strange fetus of words and silence."
—D.J.M.

James Joyce

1517. San Juan, Epifano, Jr. **From Contingency to Probability: Joyce's A PAINFUL CASE**, RS, 37:2, June 1969, 139-144. The central action of this work concerns the movement of Mr. Duffy's consciousness from isolation to awareness of the meaning of that isolation. We see a reversal of "life" and "death," prepared for by the characterization of Mrs. Sinico as passionate and giving, Mr. Duffy as selfish. Joyce thus establishes Mr. Duffy's responsibility for her death, and the latter's abhorrence of his own character. The story's organizing principle of indirect narrative discourse is seen in the news item, which objectifies Mr. Duffy's role and affects his conscience; his aloneness is a fit ending. The image of the train illustrates "the whole-part interdependence and synthesis of image and plot in the story," and the formal plot controls our emotional response.
—W.D.W.

1518. DeMott, Benjamin. **The Moral Structure of a Masterpiece: Joyce's ULYSSES**, SatR, 55:20, May 13, 1972, 67-71 (rev.-art., Richard Ellmann, **Ulysses on the Liffey**, Oxford U., 1972). Joyce is at long last slowly coming clear at least partly because of Ellmann's effort to open Joyce's cadences, images, narrations, and forms to specific inspection and evaluation. Ellmann roots his interpretations and ideas securely in the tale itself as well as in Stephen and Bloom. **Ulysses on the Liffey** proposes a moral system of "imaginative sympathy," yet never loses the links between the characters themselves and the abstraction. Moreover, Ellmann clarifies Joyce's idea of the unity of life and art by showing that love is the center of both, the mainspring of all.
—M.D.R.

1519. Semmler, Clement. **Dear Mr. Joyce: Dear Miss Weaver**, Meanjin, 30:4, Dec. 1971, 460-464 (rev.-art., **A Bash in the Tunnel**, ed. John Ryan, Clifton Books, 1970). Although the work of American scholars such as Joseph Prescott, Richard Ellmann, and Adeline Glasheen has done much to explicate the mysteries of **Finnegan's Wake**, the application of these unravelling methods to straightforward works like **A Portrait of the Artist as a Young Man** by latter-day Joyce scholars has reached the point of absurdity. In the essays collected in **A Bash in the Tunnel** Irish scholars have closed their ranks against excesses in which "Joyce himself, or rather his art, tends to be squeezed out."
—W.R.

1520. Duytschaever, Joris. **James Joyce's ULYSSES in Dutch**, RLV, 37:6, 1971, 701-711 (rev.-art., trans. John Vandenberg, De Bezige Bij, 1969). This translation compares favorably with the authorized French and German versions. Vandenberg has achieved some felicitous renderings of "word play" and sound effects which surpass those of Auguste Morel and Georg Geyert. There are some inconsistencies in the translation of leitmotifs, clusters of symbols, allusions, and parodies, but a volume of explanatory notes facilitates the Dutch reader's task. The choice of the polite and

familiar forms for you reveals that the translator sees increasing intimacy between Bloom and Stephen. Joyce would not agree with this interpretation, if one considers the translation of this pronoun in the two versions authorized by him. —L.H.W.

Sean O'Casey

1521. Ayling, Ronald. *The Autobiographies of Sean O'Casey*, RS, 37:2, June 1969, 122-129. O'Casey's autobiographical sequence, nurtured by his circumstances and spread over several works, should be approached as "the product of a creative artist in prose." *I Knock at the Door* has considerable historical sense, but critical opinion is divided; we should approach it neither as background source material nor as personal memoir, but as a work of imaginative literature. Amateur psychiatry especially misses the point. Questions of form and artistic intention are more fruitful, and help to explain the shifts in perspective which occur because O'Casey writes about two worlds, his formative years in the first four books and recent events in the final two. More analysis is needed, especially of O'Casey's form and language, but this may be remedied soon. —W.D.W.

1522. Alvarez, A. *The Love That Was Born of JUNO AND THE PAYCOCK*, SatR, 55:5, Jan. 29, 1972, 57-59 (rev.-art., Eileen O'Casey, *Sean*, ed. J. C. Trewin, Coward, McCann & Geoghegan, 1971). O'Casey's wife reveals much about herself and her life with the Irish playwright, for whom she subordinated everything to his necessities as an artist. Though she is vague about dates and writes loosely, Mrs. O'Casey presents fascinating bits and pieces about Sean. However, these small snippets of information do not capture the essential vitality of the great writer, and in fact Eileen O'Casey's mother emerges as more personal and more immediate than does Sean. —M.D.R.

John Millington Synge

1523. Casey, Daniel J. *An Aran Requiem: Setting in RIDERS TO THE SEA*, AnR, 9, Sp. 1972, 89-100. This work is a dramatic episode in which the tragedy essentially derives its force from the interacting preternatural powers of the sea, the islands, and the mysterious psyche of the Aran men. The setting suggests more than a tragic tale; it provides an atmosphere that is a partial reason for the drama itself. The play is not an accurate or factual representation of life and death in the Aran Isles; Synge wrote "a dramatic elegy that was rooted in the primitive response to death in Aran." —D.J.M.

1524. Durbach, Errol. *Synge's Tragic Vision of the Old Mother and the Sea*, MD, 14:4, Feb. 1972, 363-372. Synge's *Riders to the Sea* achieves its tragic dimensions primarily from Maurya, the mother who eventually realizes her key role in the cycle of life and death. Symbolic stage properties help the audience understand: bread is life, the coffin boards are death, and a fishnet hung on the wall suggests that no one can escape the cycle. At the end of the play Maurya's ritual burial of her last son indicates that, like the sea, she is a life-giver who, in the process of giving birth, produces another human who must eventually be sacrificed. Her acceptance of this fact, without hysteria or self-pity, makes her an appropriate center for this perfectly wrought tragedy. —T.A.S.

1525. Deane, Seamus. *Synge's Poetic Use of Language*, Mosaic, 5:1, Fall, 1971, 27-36. Synge regards as dehydrating the notion that language is a medium for the transmission rather than the incarnation of experience. Ireland was important to Synge because it retained faith linguistically, and the Aran Islands epitomized the conflict between a

native language of riches and joy and a cosmopolitan language of pallid joylessness. His work is an assertion of the vitality of the connection between language and truth which Gaelic incorporated. Synge's poetic use of language depends on two major oppositions (joy and joylessness, paganism and Christianity), and its effects are wrought "upon a system of verbal oppositions which recur throughout a text. These oppositions are to be found rooted in certain base morphemes which then breed derivatives or allomorphs." His drama incarnates its meaning in its language, which can be understood in terms of various devices of composition. —D.J.M.

1526. Greene, David. *Synge in the West of Ireland*, Mosaic, 5:1, Fall 1971, 1-8. Synge, a classic example of the bourgeois in revolt against his own class, is the only writer of the Anglo-Irish movement who felt at home with the outcasts of society; indeed, he sought them out, especially in Aran. Synge did not go to Ireland to study Irish nor to elaborate his own style. His reporting of the Aran dialect differs notably from the style used in his plays, which is "an accurate transcription of the English of people whose normal language is Irish." Synge was, however, distinctly alienated from the Aran men and he was at least as much affected by his physical surroundings as he was by the people. "It is perhaps this very alienation, allied to Synge's rapidly increasing powers as a writer, which make his [Aran] works so outstanding." —D.J.M.

1527. Kilroy, Thomas. *Synge the Dramatist*, Mosaic, 5:1, Fall 1971, 9-16. Although an enthusiastic partner of Yeats and Gregory in the attempt to revive regional traditional theater in opposition to playwrights like Ibsen and Shaw, Synge nevertheless had a great affinity with the modernists. He accepted the ideal of the early Abbey Theatre movement and both exhausted its possibilities and radically modified the implied romanticism of a drama of "the noble and the beggarman." The truth of Synge's dramatic action and language is a poetic rather than a social truth, and he derived his models in stage-craft from 16th- and 17th-century drama. —D.J.M.

1528. Lydon, J. F. *John Millington Synge: The Man and His Background*, Mosaic, 5:1, Fall 1971, 17-25. Synge's isolation from family and social class, his interest in science and music, and his loss of faith all helped to alienate him; but these experiences also made him an acute and careful observer of life. His meeting with Yeats was momentous, for through this encounter Synge's nationalism was purified, and his feet were turned to Aran. Synge neither sentimentalized, patronized, nor parodied the Aran men; but in them he found the materials for his plays. His genius was fashioned by loneliness, deep humanity and compassion, a love of the countryside, humor, a preoccupation with death, and above all his earlier experiences at Wicklow. —D.J.M.

WALES

Hen Llywarch

1529. Ford, Patrick K. *Llywarch, Ancestor of Welsh Princes*, Speculum, 45:3, July 1970, 442-450. Llywarch Hen, whose biography was compiled by Richardus Thomas (1777), was a 6th-century warrior associated with King Arthur's court. Analysis of the epithetical "hen," in context, shows that the term, generally accepted as meaning "old," can often mean "ancestor." Whenever Llywarch is mentioned in early Welsh poetry as "hen," age is not necessarily the concept expressed; more likely its use substantiated the intent to celebrate the founder of the family that ruled Wales beginning with Merfyn, who interrupted the dynasty started by Cunedda Wledig and whose heirs ruled Wales down through the 13th century. —A.I.D.

R. S. Thomas

1530. Hooker, Jeremy. **Volume H^m**, PoetW, 7:4, Sp. 1972, 89-93 (rev.-art., Macmillan, 1972). Thomas is not essentially a nature poet or a latter-day Georgian, as he has been called, but a religious poet. In **H^m** he succeeds for the first time in myth-making that controls his poems; his sustained metaphor presents the machine as the agent of the Fall, as the prime cause of evil, and thus as the destructive force of man's humanity. This myth-making process resembles that of Ted Hughes's **Crow**. —C.M.

1531. Thomas, R. George. **R. S. Thomas: Priest and Poet**, PoetW, 7:4, Sp. 1972, 82-88 (rev.-art., **H^m**, Macmillan, 1972). This volume contains little overt Welsh nationalism but subordinates political themes to other concerns. One is the search for an alternative to modern industrial, urban life, which is conveyed in the form of an attack on the machine and a restatement of the Eden myth. At least nine of the 37 poems in **H^m** deal with the creation. Illuminated by material from **Not That He Brought Flowers**, these poems comment on the nature of belief. —C.M.

1532. Rees, Ioan Bowen. **A Review of THE MOUNTAINS**, PoetW, 7:4, Sp. 1972, 109-112. This prose poem (Chilmark, 1968) of sketches of Snowdon contains no explicit nationalism, but its style and substance link it to Welsh literary tradition. —C.M.

1533. Ackerman, John. **Man & Nature in the Poetry of R. S. Thomas**, PoetW, 7:4, Sp. 1972, 15-26. Thomas's poetry examines the complexity of man's relationship to nature by depicting the Welsh hill-farmer's response to his rural environment. Rejecting Wordsworthian concepts of nature as a teacher of morality and aesthetics, Thomas asserts that nature's principal lesson is endurance. The poems of **Pietà** (1966) and **Not That He Brought Flowers** (1968) contain a broader vision than the earlier poetry, which had been characterized by a stronger sense of frustration, bitterness, and pessimism. —C.M.

1534. Adams, Sam. **R. S. Thomas: Priest and Poet. A Transcript of John Ormond's Film for B.B.C. Television, Broadcast on April 2nd, 1972; Introduced by Sam Adams**, PoetW, 7:4, Sp. 1972, 47-57. [Adams explains that the primary theme of the film is "the religious thinking of the poet-priest." The transcript records Thomas's comments to Ormond concerning his life in rural Wales and his attitudes toward his roles as poet and priest. Recitations from Thomas's poems are interspersed in the dialogue.] —C.M.

1535. Adams, Sam. **A Note on Four Poems**, PoetW, 7:4, Sp. 1972, 75-81. Thomas's recent volumes give increasing attention to the soul and mission of the priest, a theme derived from his larger concern with the moral and spiritual condition of 20th-century man. **Service**, **In Church**, **Kneeling**, and **They** present clear dramatic incidents, portray the priest objectively and subjectively, and contain epiphanies (though these epiphanies neither satisfy nor inspire). **Service** dramatizes the lack of communion between the priest and his congregation, **In Church** shows the priest alone after evening service pondering unspecified and unanswered questions, **Kneeling** describes a moment of harmony between the priest and his congregation and implies that faith requires the will to wait indefinitely for God, and **They** examines the priest's reactions to some bereaved men who seek him out. —C.M.

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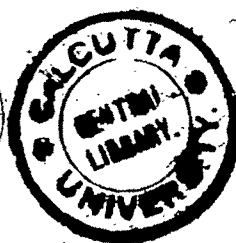
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English VI. Renaissance [to 1660]

English VII. Restoration and Enlightenment

English VIII. Romantic

English IX. Victorian

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American V. Seventeenth and Eighteenth Centuries

American VI. Nineteenth Century, 1800-1870

American VII. Nineteenth Century, 1870-1900

American VIII. Twentieth Century

WORLD LITERATURE IN ENGLISH AND RELATED LANGUAGES

The categories for this section are any continent or country in which there is a literature written in English or a literature that has had marked influence on English literature and language. Celtic languages and literature are also included in this section.

Note: Irish literature will include all works of writers in Ireland, the bulk of whose material was produced after 1900, with the exception of works by writers whose interests are not closely identified with Irish culture. This category will, of course, include all writers in Ireland whose mature work was written after 1921.

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Periodicals

Anglia	Anglia: Zeitschrift für Englische Philologie, 90:1/2, 1972.
AnR	Antigonish Review, 10, Sum. 1972.
AUMLA	AUMLA: Journal of the Australasian Language and Literature Association, 36, Nov. 1971.
AusQ	Australian Quarterly, 36:2, June 1964; 4, Dec. 1964.
BakSJ	Baker Street Journal, 22:3, Sept. 1972.
BC	Book Collector, 21:1, Sp. 1972; 2, Sum. 1972.
BS	Blake Studies, 3:1, Fall 1970; 2, Sp. 1971.
CaSE	Carnegie Series in English, 12, 1972.
ChauR	Chaucer Review, 2:2, Fall 1967; 3, Win. 1968; 4, Sp. 1968; 6:3, Win. 1972; 4, Sp. 1972.
Cithara	Cithara, 10:2, May 1971.
CLAJ	College Language Association Journal, 14:2, Dec. 1970.
Criticism	Criticism, 12:3, Sum. 1970.
Eire	Eire-Ireland, 7:2, Sum. 1972; 3, Aut. 1972.
ELH	(Journal of) English Literary History, 37:1, Mar. 1970.
ELT	English Literature in Transition, 12:3, 1969.
Extrap	Extrapolation: A Science-Fiction Newsletter, 13:1, Dec. 1971.
Horizon	Horizon, 12:4, Aut. 1970.
JaJ	Jamaica Journal, 3:4, Dec. 1969; 4:1, Mar. 1970.
JCL	Journal of Commonwealth Literature, 7:1, June 1972.
KJ	Kipling Journal, 39:182, June 1972.
L&P	Literature and Psychology, 21:3, 1971; 4, 1971.
Library	Library, 5th Ser., 27:1, Mar. 1972; 2, June 1972.
MD	Modern Drama, 15:1, May 1972.
Meanjin	Meanjin Quarterly, 31:1, Mar. 1972.
MHSB	Missouri Historical Society Bulletin, 25:3, Apr. 1969.
Mosaic	Mosaic, 5:4, Sum. 1972.
MP	Modern Philology, 69:3, Feb. 1972; 4, May 1972.
MTJ	Mark Twain Journal, 16:1, Win. 1971-72.
NMW	Notes on Mississippi Writers, 5:1, Sp. 1972.
NS	Neueren Sprachen, 20:12, Dec. 1971; 21:1, Jan. 1972.
PBSA	Papers of the Bibliographical Society of America, 66:1, 1st Qt. 1972; 2, 2nd Qt. 1972.
PoetW	Poetry Wales, 7:4, Sp. 1972.
SCB	South-Central Bulletin: Studies, 30:4, Win. 1970; 31:4, Win. 1971.

SJ	Shakespeare Jahrbuch, 108, 1972.
SKC	Scriblerian and the Kit-Cats (formerly Scriblerian), 4:2, Sp. 1972.
SNL	Satire Newsletter, 9:2, Sp. 1972.
SNovel	Studies in the Novel, 4:2, Sum. 1972.
SR	Sewanee Review, 80:3, Sum. 1972.
Stand	Stand, 10:1, 1968.
TCBS	Transactions of the Cambridge Bibliographical Society, 5:3, 1971.
TN	Theatre Notebook, 26:1, Aut. 1971.
Topic	Topic: A Journal of the Liberal Arts, 12:23, 1972.
Trivium	Trivium, 7, May 1972.
UCQ	University College Quarterly, 17:4, May 1972.
UMSE	University of Mississippi Studies in English, 11, 1971; 12, 1971.
UWR	University of Windsor Review, 7:2, Sp. 1972.
VaCav	Virginia Cavalcade, 21:1, Sum. 1971; 4, Sp. 1972.
VN	Victorian Newsletter, No. 41, Sp. 1972.
Voy	Voyages: A National Literary Magazine, 4:3&4, Sp. 1971&1972.
WLWE	World Literature Written in English, No. 20, Nov. 1971.
WMQ	William and Mary Quarterly, 29:3, July 1972.
XUS	Xavier University Studies, 4:1, Mar. 1965; 2, May 1965; 6:1, Feb. 1967; 2, May 1967; 7:3, Nov. 1968.
HistA	Historical Abstracts, 17:1, Pt. A, Sp. 1971:
TUnS	Transactions of the Unitarian Society, 13:3, 1965.

GENERAL

I. GENERAL STUDIES

Comparative Literature

1536. Aldridge, A. Owen, and Shunsuke Kamei. **Problems and Vistas of Comparative Literature and the United States: A Dialogue**, *Mosaic*, 5:4, Sum. 1972, 149-163. [The article is a dialogue between the authors, organized around the topics of: Organizations of Comparative Literature, Scholarship and Journals of Comparative Literature, Methods of Comparative Literature, East-West Relationships, Language Problems and the Role of Translation, and Difficulties and Advantages of Comparative Literature.] "What is important in literature is that it reflects life, that it sometimes embodies a philosophy, and that it gives the reader a truer and broader perspective of human experience. That the comparative method can do this better than the study of a single literature is in itself adequate justification."

—D.J.M.

Literature and Society

1537. Bear, Andrew. "Mass Culture" and the Popular Arts, *Meanjin*, 31:1, Mar. 1972, 64-70. No aesthetics of popular art exists, for its critics are interested in dealing with large abstractions such as mass culture rather than experiencing works of popular art. Fortunately, two promising new trends are starting to appear. The first and more important are critical/evaluative studies within such popular arts as comics, science fiction, and the Hollywood Western. The second approach, best exemplified by Russel Nye's *The Unembarrassed Muse: The Popular Arts in America* (Dial, 1970), is to investigate the developmental phases of such popular arts as crime stories, vaudeville, and television.

—W.R.

Theory of Criticism

1538. Heseltine, H. P. **Criticism and the Individual Talent**, *Meanjin*, 31:1, Mar. 1972, 10-24 (rev.-art., Brian Kiernan, *Images of Society and Nature: Seven Essays on Australian Novels*, Oxford U, Melbourne 1971). Kiernan's assumption that because certain novels are masterpieces their themes and appeal are universal and cannot be referred to the conditions of a particular culture to account for their quality is dangerous for literary criticism; for if criticism is to regain any influence over cultural life, one of the things it must do is clarify the relationships between the individual literary talents of the past and those of the present. One possible way of establishing such relationships is by examining the metaphors used by significant writers, since each writer finds his metaphors somewhere in the range of possibility his culture makes available to him.

—W.R.

II. BIBLIOGRAPHY

Cumulative

1539. Johnson, Richard Colles, and G. Thomas Tanselle. **Addenda to Bibliographies of Sherwood Anderson, the Brownings, Carlyle, Stephen Crane, Epictetus, Irving, James, Kipling, Leacock, London, Machen, Markham, and Mencken: Haldeman-Julius Little Blue Books**, *PBSA*, 66:1, 1st Qt. 1972, 66. [Johnson and Tanselle in *The Haldeman-Julius "Little Blue Books" as a Bibliographical Problem* (*PBSA*, 64:1, 1st Qt., 1970 29-78 [*AES*, 14:3, Nov. 1970, 967]) record additions to the standard bibliographies of these authors. In addition, some corrections (here listed) can be made to the Little Blue Book entries in Adrian Goldstone's and Wesley Sweetser's *Bibliography of Arthur Machen* (U. of Texas, 1965).]

—G.T.T.

1540. Johnson, Richard Colles, and G. Thomas Tanselle. **BAL Addenda: Haldeman-Julius Little Blue Books**, PBSA, 66:1, 1st Qt. 1972, 67-71. The article on Haldeman-Julius [see preceding abstract] records additions to Jacob Blanck's **BAL** bibliographies of Aldrich, Bierce, Brooks, Artemus Ward, Bryant, Carleton, Twain, Cooper, Crane, Crapsey, Curtis, Dunbar, Emerson, Field, Fiske, Frenau, Harte, Hawthorne, Hay, Hayne, Holmes, and Howe. Further additions [recorded here] can be made to the bibliographies of Irving, James, London, Lanier, Locke, London, and Longfellow.
—G.T.T.

1541. Weygant, Peter. **Bibliography for 1969**, L&P, 21:4, 1971, 169-213. [The entire issue is devoted to abstracts and annotations of articles on psychology and literature published in journals in 1969.]
—M.K.

Methodology

1542. Bowers, Fredson. **Multiple Authority: New Problems and Concepts of Copy-Text**, Library, 27:2, June 1972, 81-115. Greg's rationale (*W. W. Greg: Collected Papers*, ed. J. C. Maxwell, Clarendon, 1966) of copy-text is valid in dealing with works of all periods, so long as the extant texts are related to one another in a linear progression. But when "two or more substantive texts radiate from a lost original," Greg's theory, with its "genetic test for the authority of accidentals," does not apply. Examples drawn from several of Stephen Crane's short pieces can serve to illustrate how this difficulty can be overcome.
—G.T.T.

IV. THEMES AND TYPES

Subjects

1543. Donnelly, J. B. **Cultural Consolations During the Great War**, Topic, 12:23, Sp. 1972, 22-34. Cultural activities during the war made it bearable to the educated. James, Hesse, Seeger, Owen, Lawrence, de Chardin, Brooke, Rosenberg, Sassoon, Hemingway, and MacRae reacted individually to the war, but most of them felt that the post-war period would find society surviving perhaps better than before 1914; after the war, however, positive feeling turned to pessimism as the holocaust was viewed retrospectively.
—A.I.D.

Fiction

1544. Barthell, Robert J. **Science Fiction: A Literature of Ideas**, Extrap, 13:1, Dec. 1971, 56-63. The condition of the science-fiction hero is and will remain that of a poorly-drawn character described in a weak literary style. This condition results not because science-fiction writers are incompetent but because, in its concern with intellectualized concepts, science fiction turns away from the humanistic values and concerns of mainstream literature and concerns itself solely with the solution of scientific-technical problems. The hero thus becomes a virtual non-participant whose only purpose in the action is to give the readers a "starting device by which they can become enmeshed in the ideas themselves."
—W.R.

1545. Pickering, Samuel F. **The Short Story and Its Ex-Readers**, SR, 80:3, Sum. 1972, 499-506 (rev.-art., *Prize Stories 1970: The O. Henry Awards*, Doubleday, 1970, and *Prize Stories 1971: The O. Henry Awards*, Doubleday, 1971, ed. William Abrahams; and *The Best American Short Stories: 1971*, ed. Martha Foley and David Burnett, Houghton Mifflin, 1971). Throughout the century, critics have been announcing the

death of the short story. Superficially it seems as if our age—keyed to being entertained in 30- and 60-minute segments—ought to be predisposed toward the form. But its popularity has declined because it has deviated too radically from Poe's rules of form and effect and because its writers have emphasized the grim themes of isolation and despair. —L.K.U.

1546. Rhodes, Carolyn H. *Intelligence Testing in Utopia*, *Extrap*, 13:1, Dec. 1971, 25-47. The most clearcut use of the techniques of modern psychology in recent utopian fiction is the application of the various methods of intelligence testing. The dystopian authors concede the accuracy of intelligence tests but fear that the power to gauge intelligence will be used to undermine human dignity and self-respect while the utopian authors assume that the potentialities of psychotechnology will be beneficially developed. [Discussed in detail are Victor Rousseau's *The Messiah of the Cylinder*, Kurt Vonnegut, Jr.'s *Player Piano*, Michael Young's *The Rise of the Meritocracy 1870-2033*, John Hersey's *The Child Buyer*, and J. T. M'Intosh's (James Macgregor) *World Out of Mind*.] —W.R.

Poetry

1547. Copley, Frank O. *Aristotle to Gertrude Stein: the Arts of Poetry*, *Mosaic*, 5:4, Sum. 1972, 85-102. An analysis of the "arts of poetry" of Aristotle, Horace, Scaliger, and Housman suggests ways in which a further extension of some of their definitions may bring us to a more satisfactory statement of the nature of poetry. The addition of Stein's differentiation between prose and poetry based on technique and methodology, and some comments on structure, lead to this definition of poetry: "an artifact made up of words, an artistic creation sprung from the mind of its creator, the poet, clothed in pictures, images, symbols—'names'—and put together under the laws that govern all artistic creation: symmetry, design, movement, and color, carefully shaped and precisely molded in the hope of creating an aesthetically pleasing artifact and an harmonious whole." —D.J.M.

ENGLISH

III. LANGUAGE

History

1548. Evans, William. *The Survival of the Second-Person Singular in the Southern Counties of England*, *SCB*, 30:4, Win. 1970, 182-186. The use of the second-person singular described in the *Survey of English Dialects Basic Material*, Vol. IV: *The Southern Counties* (ed. Harold Orton and Martyn F. Wakelin, U. of Leeds; E. J. Arnold, 1967-1968) is corroborated by items in Joseph Wright's *English Dialect Dictionary* (Frowde, 1905), and the *OED*. This use persists in the southwestern counties of England but has apparently disappeared in the southeastern counties. The paradigm of the present tense for both plural and singular is similar to that occurring in ME. The historical singular now seems to emphasize closeness or similarity of status rather than belittlement of children, wives, servants, or equals a speaker wished to insult. —O.M.

V. MEDIEVAL

Old English

1549. Kahrl, Stanley J. *Feuds in BEOWULF: A Tragic Necessity?* *MP*, 69:3, Feb. 1972, 189-198. The poem shows a pattern of interlacing themes, or leitmotifs, of

which feud is one of the most important. After stating his themes in clear unequivocal language, the poet proceeds to develop them in a set of variations. This technique helps us to understand Beowulf's role. After settling two of the greatest feuds of the land, he is powerless to stop the malice and violence among the Danes and Geats.

—K.P.S.J.

1550. Bolton, W. F. *Boethius, Alfred, and DEOR Again*, MP, 69:3, Feb. 1972, 222-227. Murray F. Markland commits two serious errors in *Boethius, Alfred, and DEOR* (MP, 66:1, Aug. 1968, 1-4 [AES, 12:3, Mar. 1969, 956]). The first is a misattribution in Book 2, Prose 3, in which Markland assumes that Philosophy is still speaking "as Fortune (which she did in Prose 2), when in fact she is speaking "in propria persona." The second is the assumption that the *Deor* poet knew his Boethius through King Alfred's translation. *Deor* is complementary to Alfred's translation rather than dependent on it.

—K.P.S.J.

Middle English

1551. Dickerson, A. Inskip, Jr. *THE BOOK OF THE DUCHESS*, Line 480, PBSA, 66:1, 1st Qt. 1972, 51-54. Line 480, present only in the 1532 Thynne edition, has generally been rejected by modern editors. However, neither W. W. Skeat's argument (*The Works of Geoffrey Chaucer*, 1894) against the line, on the basis of grammar, meter, and rhyme scheme, nor F. N. Robinson's (*The Works of Geoffrey Chaucer*, Houghton Mifflin, 1957), on the basis of true rhyme, is convincing; and the line should be "given the benefit of the doubt and included in the text."

—G.T.T.

1552. Mathews, Johnye E. *The Black Knight as King of the Castle in THE BOOK OF THE DUCHESS*, SCB, 31:4, Win. 1971, 200-201. If ll. 1314-1319 are viewed in terms of chess they become more intelligible than they are in other readings. The chess reading makes the "good, faire White" and the "wonder wel-farynge knight" (the white king and queen) Duchess Blanche and Duke John. When the white king loses his queen—when Blanche dies—his world is turned upside down, and he becomes the Black Knight, or John of Gaunt, who goes to his home, a "long castel" on a "ryche hil," (ll. 1318-1319), i.e., Lancaster and Richmond.

—O.M.

1553. Utley, Francis Lee. *Five Genres in the CLERK'S TALE*, ChauR, 6:3, Win. 1972, 198-228. One way to counter exclusively modernistic or "historical" interpretations of this tale is through genre criticism, which attends to the function of a work and its parts. This story embodies at least five genres: the drama of the Marriage Group; the exemplum of patience, obedience, or constancy; the fairy tale of the Patience of a Princess abused by a Turkish or Greek tyrant; realism, not verisimilitude alone) of character and action in the novella of the compulsive Walter and the controlled Griselda; and the allegory or symbolism of the Blessed Virgin, whose patience, beauty, industry, and power for personal and societal peace and compassion are clearly reflected in Griselda. The narrator is shown to be "something I have always held more profound than a philosopher, a humorist who knows how to reinforce his sobriety by the saving touch that makes the chthonic, the real, the dramatic, the moral, and the heavenly all part of God's order."

—T.W.R.

1554. Passon, Richard H. "Entente" in Chaucer's *FRIAR'S TALE*, ChauR, 2:3, Win. 1968, 166-171. In this tale Chaucer has taken a folklore fabliau that hinges on the "intention" of the person cursing and shifted the "intention" to the person cursed. For Chaucer "entente," meaning "intention" or "will," is of central importance in defining

moral culpability. In Canon Law "full intention" is one of the three prerequisites for mortal sin. When the summoner tells a lie concerning "entente" for his errand, he reveals his evil by speaking of himself in terms of his false plan. By repetitions of the word, Chaucer shows that a man's "entente" is central to the morality of his actions. The tale thus becomes an exemplum. —E.J.C.

1555. Harwood, Britton J. **Language and the Real: Chaucer's Manciple**, *ChauR*, 6:4, Sp. 1972, 268-279. The Manciple sneers at those who mistake language (specifically, description) for empirical reality. Phebus deludes himself by devising a description of his wife's fidelity after he has removed her observable "werkyng" and silenced the crow. The Manciple sees that the first function of language is to control attitude. Chaucer's modification of his probable sources and his digressions further reveal the Manciple's intention. With the lengthy moral, the Manciple distracts his listeners from the point of his story, which is the folly of being distracted, just as he had replaced one description of the Cook with another. This verbal misrule is replaced by the Parson's language which is the folly of being distracted, just as he had replaced one description of the Cook with another. This verbal misrule is replaced by the Parson's language which is informed by the love of God. —T.W.R.

1556. Brown, Emerson, Jr. **The MERCHANT'S TALE: Why is May Called "Mayus"?** *ChauR*, 2:4, Sp. 1968, 273-277. Damian may be named after one of the healing saints Cosmo and Damian. When Pluto calls him a "lechour" there may be a pun on "lecher" meaning "healer." Since May was the propitious month for healing, it is fitting that the joint actions of Damian and Mayus should prove to be the cure for January's physical blindness. —E.J.C.

1557. Schroeder, Mary C. **Fantasy in the MERCHANT'S TALE**, *Criticism*, 12:3, Sum. 1970, 167-179. Part of the complex irony of Chaucer's tale of January and May lies in the interplay between the Merchant's inadequate self-knowledge and January's problems. The Merchant sees himself as a realist telling a tale that exemplifies the actuality of marriage; however, January's situation is permeated by projections of fantasy. His wedding, attended by Orpheus, Amphion, Joab, Bacchus, and Venus, and his garden, inhabited by Priapus, Proserpina, and Pluto, are transformations of the metaphorical into the literal. His fantasies of the ideal result from a desire to create an objective reality. The Merchant, alternating between direct attack and ambiguous apostrophe, ridicules the old man, possibly because his own all too similar ideals and fantasies recently have been shown to be false. —K.D.H.

1558. Reiss, Edmund. **The Symbolic Surface of the CANTERBURY TALES: The Monk's Portrait**, *ChauR*, 2:4, Sp. 1968, 254-272. The realistic details making up the surface of Chaucer's narratives have symbolic significance that represents the works' ultimate meanings. In the Monk's portrait "maistrie" is a key word to designate his sexual proclivities and dominance. This is abetted by the sexual connotations of "venerie," "prikasour" and "lust." Given this context, "deyntee hors" must mean "attractive young women." The bells of the Monk's bridle likewise have phallic overtones. His "pyn" which is "in good poynt" probably refers to the phallus. He bears about with him the fires of hell, as his popping eyes reveal his sinfulness. His black horse signifies his devil nature. Every detail in the portrait functions symbolically, suggesting what the man is, what he is not, and what he should be. —E.J.C.

1559. Khinoy, Stephan A. **Inside Chaucer's Pardoner?** *ChauR*, 6:4, Sp. 1972, 255-267. The Pardoner is a deliberate puzzle which involves the familiar medieval ideas of the spirit and the letter, fruit and chaff, the true inside and the apparent outside. The Pardoner tries to subvert the distinction: he invites the "initiated" in the audience to disregard the morality and concentrate on the show. But "if relics are [really] rags and bones, and if pardons are a fraud, the company of pilgrims may as well go home as to Canterbury." Harry Bailly can thus reject the Pardoner safely. Harry's final jest sums up the situation: the Pardoner cannot impose meanings; his performance is a reflection of his own hollow nature. In terms of Harry's relics/coillons metaphor, an echo of the **Romance of the Rose**, the Pardoner is excrement on the outside, impotence within. —T.W.R.

1560. Miller, Clarence H., and Roberta Bux Bosse. **Chaucer's Pardoner and the Mass**, *ChauR*, 6:3, Win. 1972, 171-184. Chaucer creates contrasts between the Pardoner's perversions and the reality of the mass in the portrait in the **General Prologue**, the Pardoner's sermon-introduction, and the **Tale**. He is the only Pilgrim whom Chaucer explicitly associates with the mass (even though he was probably not a priest and only priests read the gospel or sang the offertory). The disorder of the Pardoner's attack upon the "tavern vices" is made more impressive by its contrast with the more conventional expositions of the vices from the period. The exemplum form of the **Tale** imitates in a distorted way the shape of the mass. —T.W.R.

1561. Rowland, Beryl. **Chaucer's She-Ape (THE PARSON'S TALE, 424)**, *ChauR*, 2:3, Win. 1968, 159-165. "The hyndre part of a she-ape in the full of the moone" refers to the female ape's highest sexual propensity when she shows sexual skin changes and enlarged pudenda and offers herself for copulation. Similarly a man's tight-fitting leotards showed his member to women as provocation to lust. To the homilist, the fop was a foolish imitator exhibiting the sin of pride which the simian itself epitomized. If the ape was Satan himself cast out of heaven through pride, the fashion-conscious man might expect similar banishment. —E.J.C.

1562. Ramsey, Lee C. **"The Sentence Of It Sooth Is": Chaucer's PHYSICIAN'S TALE**, *ChauR*, 6:3, Win. 1972, 185-197. The main purpose of this tale is not to extol virginity, nor is it to illustrate the punishment of sin; it is rather a story about worldly injustice in a very broad sense. The moral which concludes the tale, like some of Chaucer's morals elsewhere (e.g., the **Nun's Priest's Tale** and, most notably, the **Manciple's Tale**), is intentionally false, introduced to emphasize by contrast the true and deeper meanings of the tale. —T.W.R.

1563. Lancashire, Ian. **Sexual Innuendo in the REEVE'S TALE**, *ChauR*, 6:3, Win. 1972, 159-170. The tale is full of amusing sexual double meanings—e.g., the irony of the miller's "queynte crekes." "Since the tale's source omits the mill's description, the grinding of the students' grain, and other features of the tale, this innuendo is likely Chaucer's own artful addition to the well-known fabliau." —T.W.R.

1564. Fleming, John V. **The Summoner's Prologue: An Iconographic Adjustment**, *ChauR*, 2:2, Fall 1967, 95-107. The image of the devil's ers as the last abode of the friars represents an inversion of the Maria Misericordia image exploited by the friars. In the latter the Dominicans found a special place in heaven under the Virgin's mantle. A variant of this depicts Our Lady sheltering a group from Christ's punishments. Since Thomas belongs to a Third Order layman's confraternity, he can participate with Friar

John in the Virgin's protection. If indeed the *Flar's Tale* is concerned with the perversion of Justice and the *Summoner's Tale* with the perversion of Mercy, it is fitting that Chaucer should place as a prologue to this tale an inverted image of the *Mater Misericordia* theme.
—E.J.C.

1565. Baird, Joseph L. *The "Secte" of the Wife of Bath*, *ChauR*, 2:3, Win. 1968, 188-190. The *Wife of Bath* presents what amounts to a case or (law-) suit for the "maistrie" of women in marriage, to which the Clerk opposes a counter-suit. This interpretation is supported by the pun on the word "secte," which may mean "suite at law" from "secta curiae" as well as "sex" and "sect."
—E.J.C.

1566. Cherniss, Michael D. *The CLERK'S TALE and ENVOY, the Wife of Bath's Purgatory, and the MERCHANT'S TALE*, *ChauR*, 6:4, Sp. 1972, 235-254. The theme of marital obedience is only apparently discarded in favor of the spiritual moral of constancy which Chaucer, following Petrarch, appends to his *Clerk's Tale*. The Clerk's "envoy" actually reinforces the double focus, secular and spiritual, of the tale and its moral. On one hitherto unnoticed level of irony, it suggests that by ignoring Griselda as a model wife, wives may nevertheless benefit their husbands spiritually by putting them through a "purgatory." In the *Merchant's Tale*, the purgative idea and "paradise" provide a central unifying irony.
—T.W.R.

1567. Rosenberg, Bruce A. *The Contrary Tales of the Second Nun and the Canon's Yeoman*, *ChauR*, 2:4, Sp. 1968, 278-291. Only when the *Second Nun's Tale* is read in connection with the *Canon's Yeoman's Tale* will we see in it anything more than a direct, guileless saint's life. The magnitude of the Canon's crime becomes immeasurably clearer when he is contrasted with Cecile, his work with hers, his sight and the attempt to trick the eye with her insight and her rejection of things merely seen, and the mortification of the prima materia with Cecile's martyrdom. The Canon grows all the more demonic when his opus is made to parallel the death of the virgin saint: her spirituality is made an issue in the *Canon's Yeoman's Tale* through this juxtaposition.
—E.J.C.

1568. West, Michael D. *Dramatic Time, Setting, and Motivation in Chaucer*, *ChauR*, 2:3, Win. 1968, 172-187. Chaucer was concerned with persuading his audience by absolute standards rather than with rendering reality. In the *Merchant's Tale* marriage is viewed as sheer hell, which depends upon Chaucer's setting the story in idealistic terms. In the *Prioress's Tale* he followed his instinct as a story-teller rather than reality. The three rioters of the *Pardoner's Tale* move in a weirdly fluid and smoky world, where a few arbitrarily concrete props loom at odd moments out of the mists. In *Troilus*, his characters move between two points in Troy as through a vacuum. The medieval conception of hours of varying duration encouraged Chaucer to render time as psychological experience, as a dimension of personality.
—E.J.C.

1569. Laird, Edgar S. *Astrology and Irony in Chaucer's COMPLAINT OF MARS*, *ChauR*, 6:3, Win. 1972, 229-231. The irony of Mars's belief that Venus is alone and distressed, while in fact she is being welcomed in Mercury's mansion, is deepened by the circumstance that, without Mars's knowledge, Venus becomes Mercury's mistress, as is indicated by ll. 142-147, which place Venus and Mercury in sextile aspect with one another. In medieval astrological terms, planets in that aspect are said to be in a relationship of clandestine love.
—T.W.R.

1570. Delaney, Sheila. "Phantom" and the **HOUSE OF FAME**, ChauR, 2:2, Fall 1967, 67-74. When the narrator finds himself in a desert, he asks to be saved "From fantome and illusion." Phantom, occurring only in dreams or in waking illusions, must be separated from phantasy, a mental impression that reproduces reality and functions as the basis for conceptual thought. Throughout the medieval period, "phantom" denotes deception in that it does not accurately mirror the phenomenal world. Chaucer's narrator is a poet who may impose phantoms on others, but first he is an artist who, if he falls victim to phantasmic images, can create only a fiction not true by any imaginable standard. For this reason Chaucer, finding such contradictions as the Virgilian and Ovidian versions of Dido, gives up the work uncompleted. —E.J.C.

1571. Overbeck, Pat Trefzger. **Chaucer's Good Woman**, ChauR, 2:2, Fall 1967, 75-94. In the **Prologue to the Legend of Good Women**, Alceste asks for time-tested heroines but gets Chaucer's "new" woman who lives for experience and flouts authority. Lacking in supernatural influences, she rejects human authority and turns God's order upside down as she lives by sensuality and rejects reason. She is obsessed with wedded love and material riches. Her end is usually suicide, and there is no hope of salvation. The unifying element is woman as archetype. In contrast to Blanche and Criseyde, she is the Duenna's ideal woman of the **Romance of the Rose**. The Wife of Bath is this woman and stands as a causative link between the **Legend of Good Women** and the **Canterbury Tales**. But whereas Hypermnestra, the last of the Good Women, faces an agonizing conflict of loyalties with no authoritative rationale to guide her, the Wife has more "auctorities" than she needs or wants. —E.J.C.

1572. Lewis, Robert Enzer. **What Did Chaucer Mean by OF THE WRECHED ENGENDRYNGE OF MANKYNDE?** ChauR, 2:3, Win. 1968, 139-158. Contrary to a series of earlier arguments against this lost work being a translation of Innocent III's *De miseria humane conditionis* or *De contemptu mundi*, it now seems likely it was indeed a translation. Because everywhere else Chaucer uses "engendrynge" to mean "procreating," the word is not a translation of "condicio," meaning "nature," but rather of "conditio," meaning "creation." Chaucer was most likely influenced by the first book of the treatise in this choice of diction. The translation would have been in prose and would have been made between 1385-86, the date of the earlier Prologue to **The Legend of Good Women** which contains no mention of **Of the Wretched Engendrynge of Mankynde**, and 1394-1395, the probable date of the revised Prologue. —E.J.C.

1573. Covella, Sister Francis Dolores. **Audience as Determinant of Meaning in the TROILUS**, ChauR, 2:4, Sp. 1968, 235-245. Because this work deals with a woman's infidelity Chaucer had to be very careful and apologetic to an audience of courtly ladies, as his forms of address indicate. This listening audience would see every nuance in word and action against a background of the Courtly Love tradition. But to a reading audience possibly unlearned in this love, the **Troilus** was open to misinterpretation. Therefore the first epilogue is for the listeners: the poet is primarily concerned with his responsibility as court poet to entertain. The second epilogue is for the readers: he is aware of his responsibility to correct and instruct. —E.J.C.

1574. Edden, Valerie. **The Phillipps Manuscript of Chaucer's TROILUS AND CRISEYDE**, Library, 27:1, Mar. 1972, 53. R. K. Root's list of Mss, in his edition of the poem (Princeton U., 1926), mistakenly lists Phillipps 8250 for Phillipps 8252; this error has been repeated subsequently. —G.T.T.

1575. Heidtmann, Peter. **Sex and Salvation in TROILUS AND CRISEYDE**, ChauR, 2:4, Sp. 1968, 246-253. From the Christian point of view, Troilus's devotion to Criseyde is sinful and degrades him to the level of a beast. But within the context of Chaucer's poetic fiction, earthly love could be so ennobling as to open the possibility of salvation through celestial love for the lover.
—E.J.C.

1576. Peck, Russell A. **Numerology and Chaucer's TROILUS AND CRISEYDE**, Mosaic, 5:4, Sum. 1972, 1-29. Four numerological traditions appear in *Troilus*: formal arrangements of parts, stanzas, verses, or syllables; inner architecture—plotting devices, such as time schemes within the external frame; number metaphors in the poem's diction; and dates and astronomical calculations. "An awareness of the mathematical basis of medieval arts and its intimate relationship with philosophy enables us to get behind some of the most essential aspects of [Chaucer's] poem. . . . More importantly . . . number concepts help establish the moral and intellectual framework of the world in which the lovers perform. . . . In the end we are shown that only in the Trinity, the number behind all creation, is it possible for man dwelling in 'this world' to participate in universal order."
—D.J.M.

1577. Kirby, Thomas. **Chaucer Research, 1967: Report No. 28**, ChauR, 2:3, Win. 1968, 191-204. [Along with the usual bibliography of publications, this annual review reports current research, completed projects, and desiderata.]
—E.J.C.

1578. Robbins, Rossell Hope. **A Late-Sixteenth-Century Chaucer Allusion (Douce MS. 290)**, ChauR, 2:2, Fall 1967, 135-137. This eulogizing epitaph is apparently unique in the Douce text. Its closest resemblance is in Samuel Daniel's *Musophilus*. It calls Chaucer a peerless poet whose fame is still fresh. While alive he increased learning; now dead, he lives in heavenly mirth.
—E.J.C.

1579. Bradford, Melvin E. **Come Slowly All Together: A Reading of the CORPUS CHRISTI CAROL**, SCB, 30:4, Win. 1970, 168-171. This work is more easily explicated if the refrain or burden appears at the beginning and end as well as after each couplet. This refrain, "Lully, lulley, lully, lulley,/The fawcon hath born my mak away," identifies the poem with the lullaby. The six couplets are probably from a later, more "secular" poem. The images portrayed—the brown orchard, the hall with purple hangings, the gold and red bed with the bleeding knight, the woman who weeps beside him, and the nearby stone with "Corpus Christi" written on it—exhibit both Celtic and Christian aspects. They build up to a redemptive Grace which the refrain has invoked throughout the poem.
—O.M.

1580. Alford, John Alexander. **A Note on PIERS PLOWMAN B.xviii.390: "til PARCE it hote,"** MP, 69:4, May 1972, 323-325. The word "parce" comes from a phrase in Job 7:16, "parce mihi," which seems to have acquired the status of a common formula in Langland's time. This explains the puzzling fact that the word appears as a noun in Langland's text.
—K.P.S.J.

1581. Davlin, Sister Mary Clemente, O.P. **Petrus, Id Est, Christus: Piers the Plowman as "The Whole Christ,"** ChauR, 6:4, Sp. 1972, 280-292. Piers Plowman is a figure with shifting meanings; at various points in the poem he is identified as a good man, God and Christ, Peter, or the Pope; sometimes one identification seems to contradict others. A reading which unifies these identities is that Piers is the whole Christ

(Augustine's phrase). In Passus V he is a simple unlettered layman; in XIII, an important leader in religious thought; in XV, he is deus—God, and Christus—Christ. "Langland's purpose in writing *Piers Plowman* . . . was to lead his readers to what his protagonist, Will, desired—a 'kynde knowyng' (experimental knowledge) of the central and most profound Christian beliefs—the Trinity, the incarnation, and the whole Christ." —T.W.R.

1582. Görlach, Manfred. **THE SUPPLEMENT TO THE INDEX OF MIDDLE ENGLISH VERSE and the SOUTH ENGLISH LEGENDARY**, *Anglia*, 90:1/2, 1972, 141-146. [Mistakes and inconsistencies in entries relevant to the ME poem, the *South English Legendary* are listed.] —T.W.R.

1583. Delany, Sheila. **Undoing Substantial Connection: The Late Medieval Attack on Analogical Thought**, *Mosaic*, 5:4, Sum. 1972, 31-52. A study of the allegorical mode in relation to analogy, science, political theory, and personal experience helps explain why it was not suited to Chaucer's poetic vision. The allegorical persona is usually a personified universal and thereby corresponds to nothing knowable: the nominalist may inquire "how we can recognize any similitude unless first we know the reality it resembles." The limitation of allegory becomes apparent when the experiences and attitudes to be portrayed pass a certain degree of complexity. "If the writer should interest himself in the infinite and infinitely subtle behavioral possibilities that free will implies, then he will not . . . be drawn to allegory." Chaucer intuitively sought other modes to express his vision of a complex and contingent world. —D.J.M.

1584. De Neef, A. Leigh. **Robertson and the Critics**, *ChauR*, 2:4, Sp. 1968, 205-234. Most of the criticism of D. W. Robertson, Jr.'s, approach to medieval literature stems from misunderstanding of certain details in his method and failure to distinguish between theoretical and practical criticism. Robertson's method is based on Scriptural exegesis. The Bible consists of a level of surface meaning covering a level of truth, and the symbols established for biblical study carry over to literary study, on grammatical, literal, and figurative levels. The medieval audience, unlike the modern, would have been acquainted with a broad spectrum of exegetical allusions. The best example of Robertson's critical method is to be found in his *Chaucerian Tragedy*, a study of *Troilus* in *ELH*, 19:1, 1952, 1-37. [A complete bibliography of Robertson's writings is appended.] —E.J.C.

Romances

1585. Broes, Arthur T. **SIR GAWAIN AND THE GREEN KNIGHT: Romance as Comedy**, *XUS*, 4:1, Mar. 1965, 35-54. Subtle humor is central to this work. The comedy satirizes Arthur, Gawain, chivalric attitudes, and romances. Gawain, Arthur, and Lancelot are all portrayed as attractive, but also foolish, proud, and ridiculous. The comic mood is first created by the light opening and the fantastic nature of the knight. —D.D.N.

1586. Eadie, J. **A Suggestion as to the Origin of the Steward in the Middle English SIR ORFEO**, *Trivium*, 7, May 1972, 54-60. The steward in this poem plays a part much like that of the angel who rules in the place of the king in *King Robert of Sicily*, which seems a more likely source for the steward than some Irish tale; Orpheus was traditionally a symbol of Pride (c.f. *King Robert*), and faithful stewards are otherwise unknown in ME literature. The angel who ceases to rule when the king learns humility and the faithful steward are very similar types. —P.G.D.

Anglo-Latin

1587. Cross, J. E. **DE ORDINE CREATURARUM LIBER** in *Old English Prose*, *Anglia*, 90:1/2, 1972, 132-140. This Latin text with Irish connections, is the unrecognized source for two OE prose works: the *Old English Martyrology*, "two Ms fragments of which date from the ninth century, . . . a repository of curious information (not merely about saints and martyrs) illustrative of what could be acceptable within 9th-century Anglo-Saxon thought"; and a homily on the transfiguration in *Ms. Bodley 343*.
—T.W.R.

1588. Cox, R. S. *The Old English Dicts of Cato*, *Anglia*, 90:1/2, 1972, 1-42. The Latin *Disticha Catonis* were one of the most important school books of the Middle Ages and Renaissance in England. Of the many translations, perhaps the most interesting is that into OE. [The edition printed here is based on Trinity College, Cambridge, *Ms. R.9.17* (819). Latin originals are also provided. The sources are described and the critical apparatus includes a treatment of the rhetorical patterns of the 89 OE apothegms and other gnomic pieces.]
—T.W.R.

1589. Garbaty, Thomas Jay. **PAMPHILUS, DE AMORE: An Introduction and Translation**, *ChauR*, 2:2, Fall 1967, 108-134. This "anonymous Latin dramatic poem must be regarded as one of the most influential and important of the pseudo-Ovidian productions concerning the 'arts of love.'" References in England to this late 12th-century work continued until 1500. Boccaccio used the hero as the seducer in *Flametta*, Juan Ruiz adapted it in *Libro de Buen Amor*, and, although neither Guillaume de Lorris nor Jean de Meun mentions the poem, the parallels in the *Roman de la Rose* are numerous. Gower quotes it as does Chaucer in the *Tale of Melibee* and the *Franklin's Tale*, and in many ways the *Pamphilus* is the skeleton of the first books of the *Troilus*.
—E.J.C.

VI. RENAISSANCE

Francis Bacon

1590. Landon, Michael. *Fact and Fiction in Bacon's HENRY VII*, *UMSE*, 12, 1971, 79-97. Bacon's 248-page folio volume, *The Historie of the Raigne of King Henry the Seventh*, was part of a larger project never completed. Written between June and Oct. 1621 outside London, which he was forbidden to enter, it reveals haste and some inaccuracy, and seems to curry favor of the reigning descendant of Henry. Controversy over it arose chiefly in the 19th century: Sir James Mackintosh attacked it; James Spedding defended it. Subsequent examination of Bacon's sources establishes its essential validity, but this "classic of renaissance historiography" should not be treated "as a primary source for events that occurred more than 100 years before it was written."
—S.M.A.W.

Francis Beaumont

1591. Gossett, Suzanne. *Masque Influence on the Dramaturgy of Beaumont and Fletcher*, *MP*, 69:3, Feb. 1972, 199-208. The inherently tragicomic nature of the masque appealed to Beaumont and Fletcher, who specialized in and continually experimented with tragicomedy. Interpretations of *The Maid's Tragedy*, *Philaster*, and *The Mad Lover* show how masque elements are worked into the structure of the play and become virtually indispensable "in the search for the difficult balance which creates tragicomedy."
—K.P.S.J.

Robert Burton

1592. Burgess, Anthony. **THE ANATOMY OF MELANCHOLY**, *Horizon*, 12:4, Aut. 1970, 48-53. [This is an appreciation of and a general introduction to Burton's work.] —J.W.F.

Earl of Clarendon

1593. Wilson, Gayle Edward. **Clarendon's Hamlet: The "Character" of Lucius Cary, Viscount Falkland**, *CLAJ*, 14:2, Dec. 1970, 171-177. In his portrait of Lucius Cary, Viscount Falkland, in **History of the Rebellion and Civil Wars in England**, Clarendon is indebted to the same milieu that produced Shakespeare's *Hamlet*. Shakespeare and Clarendon used *Hamlet* and Cary respectively as microcosms representative of a macrocosmic concern. *Hamlet* and Cary parallel in characterization the idea that a single, virtuous man may be destroyed by society. Both *Hamlet* and Falkland are the complete gentlemen who have been transformed; *Hamlet* by the unnatural act of his father's death, and Falkland by an "unnatural war." The convention of depicting inner change through external deviation is apparent in the development of both characters. The theme of the works is the same: the necessity to maintain natural order. The basic variant between the works is that Shakespeare's purpose is dramatic whereas Clarendon's is political. —Ly.B.H.

John Donne

1594. Sparrow, John. **Manuscript Corrections in the Two Issues of Donne's BIATHANATOS**, *BC*, 21:1, Sp. 1972, 29-32. In the Sparrow copy of each issue are four corrections in the Epistle Dedicatory; they must have been made by the same person, probably in the publisher's office, before the time when the 1648 title page was inserted. Two additional corrections occur in the copy of the second issue. Why all these corrections occur so sparsely in surviving copies is puzzling. (Illustrated) —G.T.T.

Michael Drayton

Cf.: Item 1607.

John Fletcher

Cf.: Item 1591.

Emanuel Forde

1595. Bonheim, Helmut. **Emanuel Forde: ORNATUS AND ARTESIA**, *Anglia*, 90:1/2, 1972, 43-59. Forde's most popular novel (the British Museum dates its copy 1595, though this may be too early) is artistically inferior because of its loose structure and the absence of any fixed ethical standard, but its popularity throughout the 17th century and well into the 18th justifies examining the reasons for its attractiveness. It contains many themes from medieval romance (e.g., the duel or tournament scene, the abduction of a lady or of several ladies, and the disguise scenes). —T.W.R.

Thomas Fuller

1596. Resnick, Robert B. **Thomas Fuller's Pulpit Wit**, *XUS*, 4:2, May 1965, 109-123. Fuller, the English preacher, was a fine speaker and writer. He supported the king against Cromwell and the organized church against reformation. His sermons were primarily on five topics: politics and war, sin, death and God's punishment, reformation of the church, and the church service. —D.D.N.

Arthur Golding

1597. Hale, David G. *The Source and Date of Golding's FABLETALKE*, MP, 69:4, May 1972, 326-327. The source of Golding's unpublished *A Morall Fabletalke* (Ms in Columbia U. Library) was Arnold Freitag's *Mythologica Ethica*, which was published in 1579. Thus Golding's work could not have been written earlier. —K.P.S.J.

George Herbert

1598. Williams, Darby R. *Two Baroque Game Poems on Grace: Herbert's PARADISE and Milton's ON TIME*, Criticism, 12:3, Sum. 1970, 180-194. The game poem demands a special effort of wit on the part of the reader. The poet, attempting to transcend poetic and verbal conventions, is self-consciously playful, willing to be obscure for wit's sake. The rules of the game are not given, but must be formulated as part of the game itself. Herbert's poem, while intelligible even without the game, can be teased almost acrostically into further, more serious meaning. Milton's is a type of emblematic poetry in which the movement of the poem is duplicated in the movement of rhymes and syllables. The union of wit and seriousness, of play and grace, forces the reader to use his own wit and imagination to discover God, and Grace, for himself. —K.D.H.

Robert Herrick

1599. Farmer, Norman K., Jr. *Robert Herrick's Commonplace Book? Some Observations and Questions*, PBSA, 66:1, 1st Qt. 1972, 21-34. The commonplace book bought by Texas in 1965 was described in the Sotheby catalogue as containing Herrick's hand, and comparison of the writing with known examples suggests that the ascription is probably correct—but doubt remains. For example, one wonders why *The Farewell to Sack* and *The Welcome Again*, "two of the most widely circulated of Herrick's poems, should . . . appear in his own commonplace book in the hand of a professional scribe." More study of the hands in important Mss "should be the next major step in the study of Renaissance English literature." At present "relatively few truly solid conclusions" can be drawn about this commonplace book. —G.T.T.

Francis Hubert

1600. Robertson, Jean. *Sir Francis Hubert's THE HISTORY OF EDWARD THE SECOND*, BC, 21:2, Sum. 1972, 214-226. Six Mss of this poem have previously been reported (in Bernard Mellor's edition, Hong Kong U., 1961), one of 352 stanzas and five of 440; three unreported Mss in the Osborn collection at Yale fall in this second group. The two so-called "impressions" with 1628 title pages are actually two editions. Copies of the 1629 edition exist with a mixture of corrected and uncorrected sheets; the errata leaf to this edition provides five emendations "which could not have been made by reference to the edition of 1628." Copies with the 1631 title page do not represent a new edition but rather a reissue of the 1629 edition. —G.T.T.

Ben Jonson

1601. Carpenter, Charles. *EPICOENE Minus Its Secret: Surprise as Expectation*, XUS, 7:3, Nov. 1968, 15-22. Viewing Jonson's play not as dependent on the skillful use of surprise but rather on the knowledge of the denouement, makes the play more durable. The enlightened audience that knows the heroine to be a boy perceives the subtleties of every character, action, and speech. He can expectedly view each character's reaction to the unfolding plot rather than experience it with the character. The play thus becomes a "comedy of affliction" with the conflict between Morose and his tormentors. —D.D.N.

1602. Gianakaris, Constantine J. *The Humanism of Ben Jonson*, CLAJ, 14:2, Dec. 1970, 115-126. Jonson's position in relationship to his culture needs to be clarified. In the English Renaissance humanistic culture can be found the loci for Jonson's classicism, didacticism, and contemporary awareness. He studied masters of the past thoroughly for both educational and literary theory. Jonson held rather firmly that literature should instruct as well as please and acknowledged the importance of reason. Although his work criticized irrational behavior, he revealed a mild skepticism regarding the effectiveness of this criticism and in general the power of literature to correct. Jonsonian literature that has a heavy layer of moralizing is less enduring and interesting than his works that allow the audience to judge right conduct. —Ly.B.H.

1603. Savage, James E. *The Formal Choruses in the Comedies of Ben Jonson*, UMSE, 11, 1971, 11-21. Jonson "achieves his massive satirical commentary" not only through wise, foolish, and manipulative characters, but also through a chorus of persons outside the play's action who represent audience types and are themselves objects of satire. —S.M.A.W.

Christopher Marlowe

1604. Jackson, MacD. P. *Three Old Ballads and the Date of DOCTOR FAUSTUS*, AUMLA, 36, Nov. 1971, 187-200. Although recently critics have agreed that Marlowe composed *Doctor Faustus* in 1592 or 1593 rather than 1588 or 1589, the dating of a Faustus ballad provides evidence that the earlier date is probably correct. The history of the extant ballad, *The Judgment of God Shewed Upon One John Faustus*, which, although based upon Marlowe's prose source, also reflects the influence of Marlowe's play, can be traced from 1609-1616 to the end of the 17th century. Only the record remains of *A Ballad of the Life and Deathe of Doctor Faustus the Great Cunngerer* which was registered to Richard Jones in 1589. One may presume that this 1589 ballad is the same as the later Faustus ballad since the 1624 entry of the later ballad includes seven other ballads that were previously registered to Jones. Two ballads based up Shakespeare's *Tit* and Edward White's *Arden of Feversham*, respectively, provide parallel cases of ballads inspired by the performance of plays. —S.D.

1605. O'Brien, Margaret Ann. *Christian Belief in DOCTOR FAUSTUS*, ELH, 37:1, Mar. 1970, 1-11. It has been assumed that Marlowe does not accept unequivocally the ordinary Renaissance Christian beliefs. However, a study of this play in light of Christian doctrine reveals Marlowe's intimate acquaintance with that doctrine and a basic acceptance of its implications. The obvious links to morality plays, less obvious dependencies on the motifs of the mystery plays (Fall of Lucifer, Creation and Fall of Man, Divine Providence, and the Redemption) bring the play through the dangers of possibly heretical distinctions to the Christian position as presented especially by Augustine and Aquinas. In their terms, Faustus's sin is his rejection of the superabundance of divine love, a rejection made both likely and more final by the superior and highly trained intellect which removes him from the human possibility of repentance and toward the consequences of the sins of angels—despair. —K.D.H.

John Milton

1606. Flory, Sister Ancilla Marie. *Free Movement and Baroque Perspective in Milton's AREOPAGITICA*, XUS, 6:2, May 1967, 93-98. Like artists and architects of the late Renaissance, Milton and other prose writers may be described as Baroque. Espe-

cially in this work, Milton's arguments for freedom from censorship appear in a free vigorous prose moving dynamically in a boundless space. Both word choice and grammatical forms contribute to a breaking of bonds and movement into space.

—D.D.N.

1607. Oruch, Jack B. *Imitation and Invention in the Sabrina Myths of Drayton and Milton*, *Anglia*, 90:1/2, 1972, 60-70. In *Comus*, Milton seems to attribute his concepts of Sabrina to Spenser, to whom he refers under the pseudonym of Meliboeus. Actually he owes much more to Drayton, who in his *Polyolbion* provides many of the details Milton used, such as the association of Sabrina with Neptune and the source of her supernatural talents. Milton's achievement is thus seen not as something created out of pure imagination, but rather as a process of refining and transmuting the earlier versions of the legend.

—T.W.R.

1608. Sheidley, William E. *LYCIDAS: An Early Elizabethan Analogue by George Turberville*, *MP*, 69:3, Feb. 1972, 228-230. A comparison of Turberville's *Epitaph on the Death of Maister Arthur Brooke Drowned in Passing to New Hauen* (c. 1565) with Milton's poem reveals some surprising parallels but also the immense difference in quality.

—K.P.S.J.

1609. Foley, Jack. "Sin, not Time": Satan's First Speech in *PARADISE LOST*, *ELH*, 37:1, Mar. 1970, 37-56. The first speaker is Satan, whose speech is a rather complex piece of self-delusion. He begins by addressing Beelzebub, recognizing and then recoiling from the fact of his companion's "fall'n" state, adjusting the term to the morally neutral "chang'd." He manages to show the angel, not the devil, by referring to Beelzebub's former state, he who outshone 'myriads though bright.' Elevating Beelzebub from damned to former striver, Satan manages to diminish God from omnipotent to "stronger." He tricks himself into ignoring fact, which later obtrudes, because he must remake the Universe so it will include himself. He must not admit defeat, nor may he acknowledge that he moves by God's will. He therefore tries to make relative what is actually absolute, and can do it only by empty rhetoric.

—K.D.H.

1610. Turner, Amy Lee. *Milton and Millet*, *SCB*, 30:4, Win. 1970, 223-227. The last 26 lines of *Paradise Lost* uphold the traditional classical-Christian values of work, companionship, and religious hope. Millet, born in Brittany 200 years after Milton, has visualized the same virtues in his painting "The Angelus." He knew Milton from Delille's French translation, in which couplets replace blank verse, the 26 lines become 39, and the tone is less dignified. Millet's very popular painting appeals to the religious sentiment of the spectators. Millet had a strong will to convince which made him lose the disinterestedness that is essential to art. Milton had the necessary disinterestedness and consequently a more spontaneous expression of universal truth. But Millet, in his painting, also shows the old verities of labor, fellowship, and guidance of Providence.

—O.M.

1611. Arthos, John. *Milton and the Passions: A Study of SAMSON AGONISTES*, *MP*, 69:3, Feb. 1972, 209-221. The central motive of Milton's play is the passions of the protagonist, which have to be ordered before he can perform his greatest feat. When Samson is reconciled to his role as God's servant, the tragic catharsis results in admiration rather than in pity and terror. In the presentation of arguments Milton makes use of the rhetorical device of "dispositio" as 17th-century French dramatists understood it.

—K.P.S.J.

1612. Atkinson, Michael. *The Structure of the Temptations in Milton's SAMSON AGONISTES*, MP, 69:4, May 1972, 285-291. The three temptations "unfold into three sets of three." Manoa attempts to undermine the situational by appealing to the essential, and Harapha attempts to undermine the essential by appealing to the situational. These temptations balance each other, while Dalila's contains elements of both.

—K.P.S.J.

1613. Keplinger, Ann. *Milton: Polemics, Epic, and the Woman Problem, Again*, Cithara, 10:2, May 1971, 40-52. Milton as heroic spirit, learned theologian, chagrined young man, sharp satirist, and perplexed Christian speaks for full domestic liberty, assuming "the twin Old Testament concepts of the relative submissiveness of woman and the wholeness of humanity implicit in the rib story." In his polemic he tries "to exempt himself, as clear-sighted adjudicator, from foolish and flinty mankind, and to exempt . . . good Natural Law from the charge of perversion of good which he has leveled against prevailing custom and the 17th-century divorce laws." —S.M.A.W.

Cf.: Items 1598 and 1670.

Shakespeare

1614. Pearce, Frances M. *Analogical Probability and the Clown in ALL's WELL THAT ENDS WELL*, SJ, 108, 1972, 129-144. In the early stages of the play Shakespeare prepares for some of his crucial scenes by introducing analogues which are intended to shape the expectations of the audience and to facilitate understanding of complex situations. This is particularly true of the rejection of Falstaff in 2 H. IV and even more so in the bed-trick scene of All's W. [here interpreted in detail]. —K.P.S.J.

1615. Rudolph, Johanna. *CYMBELINE und FIDELIO: Ein Beitrag zur Wechselbeziehung der Künste*, SJ, 108, 1972, 64-80. Beethoven's *Fidelio* is indebted to Shakespeare's *Cym.* in several respects. Besides corresponding names and incidents there is a general parallel in the revolutionary and anticipatory spirit of both works. Beethoven knew his Shakespeare well; his knowledge of *Cym.* may have come to him directly through a German translation or through Bouilly's opera *Leonore*. (In German)

—K.P.S.J.

1616. Scheller, Bernhard. *Die Volksgestalten aus CYMBELINE im Volkskutschaffen*, SJ, 108, 1972, 122-128. An amateur production of the play was particularly concerned with establishing contact with the audience by emphasizing the plebeian and popular characters in order to demonstrate the inherent idea of social progress. (In German)

—K.P.S.J.

1617. Egan, Martha. *Metaphysics, Shadows, and Non-Action*, Topic, 12:23, Sp. 1972, 58-63. So self-contained is Hamlet, seeing a beginning and end in himself, that reality external to him has no validity; he must impose his singleness of purpose to bring order to the chaos of the court, and, by extension, to the world. After being assured of the reality of the ghost, however, he can act, for he then finds proof of a dimension beyond man and his personal conception of the world.

—A.I.D.

1618. Middleman, Louis I. *HENRY IV, PART I: The Two Faces of Revolt*, CaSE, 12, 1972, 63-68. In this play Hal contends with Hotspur's overt rebellion and Falstaff's "private riot." One of the major themes of the play is a contrasting of these two types

of revolt, and Hal's eventual mediation of the contrast. Shakespeare emphasizes the Hotspur-Falstaff contrast by means of references to horsemanship: "Whereas Hotspur is anxious about his mount because he yearns for gallant action, Falstaff's need for his is weakness." —E.F.H.

1619. Schumann, Hildegard. *Zum Falstaff-Problem in HEINRICH IV*, SJ, 108, 1972, 106-110. The problem of Falstaff is characterized by the apparent contradiction between a popular figure and an enemy of the people. The contradiction is related to the transitory nature of Shakespeare's time, which was in the process of changing from feudalism to capitalism. (In German) —K.P.S.J.

1620. Weimann, Robert. *Vice-Tradition und Renaissance-Gestalt in KING JOHN: Zu Aufbau und Funktion des Bastards*, SJ, 108, 1972, 24-34. Faulconbridge is based on two traditions, that of the popular Vice and the Renaissance hero. The two elements are not always in agreement, but when they are, it becomes evident that the bastard "is not the illegitimate but the only legitimate representative of social responsibility." (In German) —K.P.S.J.

1621. Urnov, Dmitri Mikhailovich. *Zu Grigori Kosinzew's Film KÖNIG LEAR*, SJ, 108, 1972, 175-182. One of the main objectives of Kosintsev's *Lear* film is the elucidation of the historical dimension, providing the spectators with different time references. (In German, translated from the Russian) —K.P.S.J.

1622. Eastman, Arthur M. *Othello as Ironist*, CaSE, 12, 1972, 18-29. Othello and Iago view the world ironically. They assert "authority by confronting situations from a position of partially or totally masked power." Iago's irony results from psychological compensatory needs; Othello's is based upon his totally military outlook: it is "primarily a means, a prudential approach to potential danger, and, as an end, does not signify self-importance, though there are occasional hints of self-indulgence." —E.F.H.

1623. Püschel, Ursula. *Zur Aufführung des OTHELLO durch das Staatstheater Dresden*, SJ, 108, 1972, 111-121. [This is a summary of the principles underlying the Dresden production and of the conceptions determining the presentation of the major characters. The production has to be understood as part of the "cooperative effort in the realization of the socialist view of man." (In German)] —K.P.S.J.

1624. Cannon, Charles Dale. "The Death of Anointed Kings," UMSE, 11, 1971, 1-9. Shakespeare in *R. II* preserves the divine right assumption that killing an anointed king is sacrilege. Henry Bolingbroke wishes but does not procure the death of the deposed King Richard II and banishes his actual slayer, just as David punished the Amalekite who slew Saul. —S.M.A.W.

1625. Seehase, Georg. *Shakespeares Publikumsnähe in KÖNIG RICHARD II*, SJ, 108, 1972, 53-63. Shakespeare establishes direct contact with his audience in the Gault scenes, the garden scene, and the short interlude with the groom of the stable. These episodes demonstrate where Shakespeare's sympathies lie: with the lower classes and with democratic procedures, not with the bankrupt king. (In German) —K.P.S.J.

1626. Dörwaldt, Edith. *Die Gestaltung der Julia durch die Tänzerin Galina Ulanowa: Zum Menschenbild Shakespeares in der Ballettkunst*, SJ, 108, 1972, 154-174. [This is an investigation into the ballet possibilities of *Rom.*, followed by an assessment of Pro-

kofiev's ballet version and its realization by the dancer Galina Ulanova. (In German)
—K.P.S.J.

1627. Schlösser, Anselm. **Komplexe Wirklichkeit und Dialektik in ROMEO UND JULIA**, SJ, 108, 1972, 35-52. An interpretation which justifies the death of Romeo and Juliet under aesthetic principles (a favorite with bourgeois critics) is just as mistaken as a search for tragic flaws in the protagonists. As a matter of fact they die because there is something rotten in the conditions and political ideology of the state of Verona. (In German)
—K.P.S.J.

1628. Muir, Kenneth. **Much Ado About the Shrew**, Trivium, 7, May 1972, 1-4. Although the main plot of *Shrew* has outraged several modern critics, Petruchio's bullying of Katharina has many elements of farce and/or can be viewed as a reflection of Elizabethan marriage doctrine. Even more likely, Petruchio is amusingly challenged by the difficult task of taming her despite their obvious mutual attraction to each other. The marriage, despite appearances, is based on love, mutual respect, and a kind of equality.
—P.G.D.

1629. Hartwig, Joan. **The Tragicomic Perspective of THE WINTER'S TALE**, ELH, 37:1, Mar. 1970, 12-36. The tragicomic resolution of this play is made possible by very delicate balances. Leontes must be reunited with Hermione, but must first be given time for his painful growth. As he alone is responsible for the tragic events (i.e., his guilt is not shared, as Othello's is by Iago or Posthumus's by Iachimo), he must be protected from condemnation by the audience. This protection is provided by Paulina's assumption of the role of shrew. Her nagging sets up a stock situation and a stock response of sympathy for the berated, exhausted man. Though the stock response is counter to the moral values enacted by Paulina and Leontes, its inevitable movement mitigates the horror connected with his actions, enabling the audience to suspend its condemnation of Leontes the Tyrant until he has had a chance to develop his humanity. Thus his reward, Hermione, can be felt to be appropriate.
—K.D.H.

1630. Genzel, Hans Jochen. **Falstaff in der Sicht Goethes**, SJ, 108, 1972, 97-105. Goethe was much interested in *H. IV*, particularly in the character of Falstaff. He even planned to write a sequel to the drama, of which two scenes between Poins, Bardolph, and Falstaff are extant [here reprinted]. The fragment shows Goethe's concern with the basic dichotomy between kingship and the people, a conflict which his Falstaff seems unable to solve. (In German)
—K.P.S.J.

1631. Rohmer, Rolf. **Volk und Held bei Shakespeare und Goethe**, SJ, 108, 1972, 91-96. Shakespeare worked carefully at the interrelation between the hero and the masses. It is also a principal feature in Goethe's dramas, particularly in *Egmont*, where the Shakespearean pattern is developed into a broad spectrum of historic representation. (In German)
—K.P.S.J.

1632. Kuckhoff, Armin-Gerd. **"Die Revolutionäre hielten es mit Shakespeare": Zur Shakespeare-Rezeption in Frankreich zur Zeit der bürgerlichen Revolution**, SJ, 108, 1972, 81-90. The French Revolution radically changed the French theater and made it possible for Shakespeare to find an audience; in fact, Shakespeare was one of the inspirations for the revolutionaries themselves. The spirit of Beaumarchais's *Le Mariage de Figaro*, a pivotal drama in French theater history, is closer to Shakespeare than to classical French drama. (In German)
—K.P.S.J.

1633. Cairncross, Andrew S. *Shakespeare and the Golden Age*, SCB, 30:4, Win. 1970, 173-175. Shakespeare knew the golden age as a return to a sort of Eden or paradise as well as the age, so well-typified by the Elizabethans, where the supreme value is money. Shakespeare's income from acting, playwriting, and investments in the Globe and Blackfriars at its height was at least \$100,000 a year. He used this money, as did his heroes, as a means to acquire property and a coat of arms, to provide property for his family—to approach a golden age by trying to found a landed family in Stratford. —O.M.

1634. Cottrell, Beekman W. *William Shakespeare, Actor and Playwright*, CaSE, 12, 1972, 11-17. As Thomas W. Baldwin has pointed out in his *The Organization and Personnel of the Shakespearean Company* (Princeton U., 1927), Shakespeare definitely appeared in three of his own plays. He seems to have chosen to act small but important roles. He was the Ghost in *Ham.* and Duncan in *Mach.*—both "seminal" parts which cause subsequent major action. In his earliest role, as Adam in *A.Y.L.*, Shakespeare enjoyed the part significantly—especially when the role called for him to appear after Jacques's famous "All the world's a stage" speech as a living rebuff of its conclusion. —E.F.H.

1635. Hart, John A. *Father-Daughter as Device in Shakespeare's Romantic Comedies*, CaSE, 12, 1972, 51-61. Shakespeare explores father-daughter relationships in most of his romantic comedies. The relationship in *T.G.V.* and *Shrew* is "purely a plot device." The Egeus-Hermia relationship in *Dream* "is not resolved, only shunted aside." The failure of understanding between Jessica and Shylock in *Merch.* "helps to define the nature of the love between Lorenzo and Jessica" as it is revealed in Belmont, where it is without social context, privately harmonious, and selfishly unaware of the alienated father. But social context is of overwhelming importance in the Portia-Bassanio love, initiated by her socially aware father's casket device. Leonato, in *Much*, thinks of Hero's future by looking for a properly titled husband, but he ignores the inward man. His overtrusting of façades reveals itself cogently in the church scene: he fails as a wise father. In *A.Y.L.* fathers are conveniently forgotten until the end, and in *Twel.* Shakespeare "removes fathers altogether." —E.F.H.

1636. Schrader, Willi. *Shakespeare—Sprecher des Volkes und Repräsentant des Humanismus*, SJ, 108, 1972, 7-23. In *R. II*, *Ham.*, and *Cym.*, Shakespeare places great emphasis on the plebeian scenes (the garden and the gravedigger scenes, etc.) and thus demonstrates that he is conversant with historical developments. The hoary bourgeois legend that Shakespeare was a friend of the aristocracy is without foundation. Socialist states such as East Germany have developed a deep understanding of Shakespeare's overriding concern with the people and the class struggle. (In German) —K.P.S.J.

1637. Schwarz, Hans-Günther. *Lenz und Shakespeare*, SJ, 108, 1972, 145-153. In his critical writings Lenz prepared the way for a new understanding of Shakespeare which remained influential for much of German drama. His Shakespeare translations, although philologically indefensible, prove his genuine understanding of the original. In his own dramas echoes and parodies of Shakespeare abound. (In German) —K.P.S.J.

1638. Genzel, Peter. *Shakespeare-Bibliographie für 1970 mit Nachträgen aus früheren Jahren*, SJ, 108, 1972, 253-336. [The bibliography contains 1,241 items.] —K.P.S.J.

1639. Kuckhoff, Armin-Gerd. *Theaterschan*, SJ, 108; 1972, 183-207. [This is a review of Shakespeare productions in East and West Germany, England, and the U.S. in 1970. (In German)] —K.P.S.J.

Cf.: Item 1724.

James Shirley

1640. Wertheim, Albert. *Games and Courtship in James Shirley's HYDE PARK*, Anglia, 90:1/2, 1972, 71-91. This work (1632) was performed for a coterie audience which would take pleasure in identifying familiar activities and places in the play. However, the locale serves other functions, as do the horse and foot races: they parallel the three complex love plots in which "dark horses" win the women. —T.W.R.

Sir Philip Sidney

1641. Rogers, Donald O. *Nature and Art in Sidney's ASTROPHEL AND STELLA*, SCB, 31:4, Win. 1971, 211-214. Consideration of the Renaissance philosophical polarities of nature and art and their connection with Sidney's use of these terms in his *Apologie for Poetrie* helps explain the significance of the conflicts in the sonnets and the inevitability of Astrophel's irresolution between his declaration of ideal love for Stella and his desire for a physical union. Astrophel complains against stale Petrarchan and pastoral conventions yet uses them himself. Actually his complaint is against false rather than conventional art. More fundamental, however, is the fact that Astrophel is not Sidney's "right poet." Astrophel is not imitating the ideal, the "what should be." Rather he is describing his passions; he is concerned with "what is." —O.M.

Edmund Spenser

1642. Crawford, John W. *The Fire from Spenser's Dragon: THE FAERIE QUEENE, I, xi*, SCB, 30:4, Win. 1970, 176-178. The fire emitted by the Dragon who attacks the Red Crosse Knight as he struggles toward Holiness was used by Spenser to strengthen the picture of this struggle. Kaske's interpretation (*The Dragon's Spark and Sting and the Structure of Red Cross's Dragon-fight: THE FAERIE QUEENE, I, xi-xii*, *Studies in Philology*, 66:4, July, 1969, 609-618) of this fire as a representation of lust is in error because it avoids the purifying aspects of fire referred to in the Old and New Testaments, in Dante's *Purgatorio*, xxv, and in the Prince of Evil's flaming dart thrown at Bunyan's Christian. The fire is not only the conflict but the means of administering the necessary cleansing. —O.M.

George Turberville

Cf.: Item 1608.

Yorkshire Tragedy

1643. Gaines, Barry. *A Textual Emendation in A YORKSHIRE TRAGEDY: Confusion of f and f*, Library, 27:2, June 1972, 142-143. In an important speech in this 1608 play the word printed as "foole" should actually be "foile"—i.e., "soil." —G.T.T.

Drama

1644. Barranger, Milly S. *The Cankered Rose: A Consideration of the Jacobean Tragic Heroine*, CLAJ, 14:2, Dec. 1970, 178-186. The feminine protagonist of Jacobean tragedy has received little attention from the critics. Her predecessor in Elizabethan drama functioned as a homiletic and was used by the dramatists as a vehicle for tragic statement. There is no sharp line of demarcation between Elizabethan and

Jacobean heroines, but the Jacobean begins a move away from the homiletic function. The Jacobean heroine displays a personal stoicism in the face of suffering, disease, etc., which reflects a stability and an acceptance of an underlying moral order. The pattern of living—birth, death, rebirth—is unchanged as the interpretation of ethics shifts from the communal to the personal.
—Ly.B.H.

1645. Johnson, Jeffrey L. *The Spoils of Love and Vengeance: A Study of the Jacobean Revenge Tragedy Motivated by Lust*, XUS, 7:3, Nov. 1968, 31-43. Fredson Bowers's *Elizabethan Revenge Tragedy* (Princeton U., 1940) neglected one major type of revenge tragedy, that motivated by lust. Plays with lust as primary motivation include Tourneur's *The Revenger's Tragedy*, Middleton's *Women Beware Women*, and Ford's *The Broken Heart*, and especially *'Tis Pity She's a Whore*, which was heavily influenced by Burton's *The Anatomy of Melancholy*.
—D.D.N.

1646. Johnson, Robert Carl. *Stage Directions in the Tudor Interlude*, TN, 26:1, Aut. 1971, 36-42. The function of stage directions in Tudor drama has not been investigated adequately. Although we cannot assume that the stage directions originate with the author, we can get some ideas about the performances of Tudor interludes. By emphasizing the degree to which the performance of the play is guided by such directions, four specific categories of stage directions can be discerned: (1) those in which the characters speak with no apparent action or interplay suggested by the dramatist; (2) indications of exit and entrance which do not indicate a consistent attempt to control the action of the play; (3) directions which do exert some control over the action of the play; and (4) those which extensively control the play. Most of the popular plays illustrate the last two groups.
—M.D.P.

General

1647. Daly, Peter M. *Trends and Problems in the Study of Emblematic Literature*, Mosaic, 5:4, Sum. 1972, 53-68. Emblematic literature is the verbal art of literature which reveals those qualities associated with emblem-books. One of the most contentious discussions in emblematics centers in the relationship between the thing pictured and the meaning expressed in words. When we consider emblematic literature, we should distinguish between two senses of emblematic: "as mode of thought" and "as means of expression." The critic is often aided by marginalia and source indicators which some poets add to their work. "On the whole, critics have been more successful when they interpret literature against the general background of emblem-books, using them not as sources but as parallels or keys to the understanding of literature." —D.J.M.

1648. Hale, David G. *Aesop in Renaissance England*, Library, 27:2, June 1972, 116-125. "In the fable books of Renaissance England [here surveyed] we find represented all the various aspects of the Aesopic tradition—the newly recovered Greek text, Latin translations of it, and vernacular renderings in prose and verse of these. The English books, however, show mostly the reception and naturalization of scholarly and creative work done abroad. England, in this case, comes a half-step behind." —G.T.T.

VII. RESTORATION AND ENLIGHTENMENT

Joseph Addison

1649. Bloom, Edward A., and Lillian D. Bloom. *The Case for Mr. Addison*, SKC, 4:2, Sp. 1972, 50-52. Addison's masked personality necessitates closer study of the man against the background of his age and his creative dedication. His determination to

evade biographers requires that we respect his belief that for the artist, the work is the only authentic self-revelation. The flexibility inherent in such a view would rescue Addison from the realms of cliché and harmless entertainment; his mild irony deals with such deeply held ideals as social stability and mercantile pride. The *Spectator* is objective and realistic. Though the visible self may have been sacrificed, the man and his ego continue in the art of his tool, the essay, and the plain style it perfected.
—K.D.H.

1650. Rogers, Pat. *Addison's Official Correspondence: A Supplement to Graham*, MP, 69:4, May 1972, 328-329. [This is a list of 34 letters either not included, or printed from secondary sources although a better text is available, in Walter J. Graham's *The Letters of Joseph Addison* (Clarendon, 1941).]
—K.P.S.J.

Jane Austen

1651. Copeland, Catherine H. *PRIDE AND PREJUDICE: A Neo-Classical Work in a Romantic Age*, CLAJ, 14:2, Dec. 1970, 156-162. A critical look at this novel leads to the conclusion that Austen is more neoclassic in her inclination than a romantic novelist of manners. From the very first sentence she satirizes village life, neglects to recognize the urgency of sex, and ridicules the practices of English society (snobbery, pedantry, etc.). The novel may also be considered neoclassic in characterization and style, and in logical development of plot. Despite such weaknesses as unvarying diction, no physical demonstration of affection, and excessive philosophizing, the novel possesses a charm which makes it enduring.
—Ly.B.H.

Aphra Behn

1652. Böker, Uwe. *Sir Walter Raleigh, Daniel Defoe und die Namengebung in Aphra Behns OROONOKO*, Anglia, 90:1/2, 1972, 92-104. The bestowal of names on fictional characters is a way of assessing a novelist's realism. Behn uses native (English) names and those of actual historical personages for some of her characters. But for her most famous hero, Oroonoko, she relies upon the association which this thinly-disguised place-name would produce. Association with the river was the idea of the Noble Savage, reinforced by the writings of Raleigh, who admired the Tivitiva tribe which lived near the Oronoco River, and, later on, by those of Defoe, whose Friday, another Noble Savage, is associated with the same body of water. (In German)
—T.W.R.

Gilbert Burnet

1653. Todd, William B. *Burnet's SOME PASSAGES OF THE LIFE AND DEATH OF ROCHESTER (1680)*, BC, 21:2, Sum. 1972, 272. This work exists in two settings, distinguishable by a number of variants—including the presence of an errata list in the first and its absence in the second.
—G.T.T.

William Collins

1654. Byskamp, Charles. *William Collins's POEM TO THE PRINCE OF ORANGE*, BC, 21:1, Sp. 1972, 40-49. This poem, published in 1734 when Collins was 12, has been attributed to him on the basis of an entry in the *Gentleman's Magazine*. It may well be by him or by William Collier; in any case a copy has now been located in the Bodleian [and is here reproduced in its entirety].
—G.T.T.

William Congreve

1655. Hume, Robert D. **A Revival of THE WAY OF THE WORLD in December 1701 or January 1702**, *TN*, 26:1, Aut. 1971, 30-35. The old canard that the failure of Congreve's play in March 1700 killed "wit" comedy has long since been laid to rest, but that the play was almost certainly revived in the period that followed does add something to the understanding of theatrical conditions of the time. The author of **A Comparison Between the Two Stages** (anonymous, published Apr. 14, 1702) portrays a profoundly troubled theatrical situation, complaining at length about interpolated singing and dancing in the Lincoln's Inn Fields production of *The Way of the World*. Apparently deeply in trouble, unable to mount many new plays, and desperately casting about for a box-office success, the Lincoln's Inn Fields Company hit on the expedient of reviving a succès d'estime and hedging its bet with the addition of a sexy French dancer. —M.D.P.

Daniel Defoe

1656. Baine, Rodney M. **The Cancelled Passage in MOLL FLANDERS**, *PBSA*, 66:1, 1st Qt. 1972, 55-58. Near the end of the book "there occur two passages which provide such contradictory information that Defoe must have intended one to cancel the other." The second passage is clearly consistent with the rest of the novel and should be retained in the text. —G.T.T.

William Faithorne

Cf.: Item 1664.

Henry Fielding

1657. Rawson, C. J. **Fielding's "Good" Merchant: The Problem of Heartfree in JONATHAN WILD (With Comments on Other "Good" Characters in Fielding)**, *MP*, 69:4, May 1972, 292-313. The ironic implications in the various definitions of "greatness" and "goodness" are of special significance in the overall design of this work. In the presentation of the "good" Heartfree, Fielding betrays awkwardness and insecurity of tone, and the portrait is a failure. Other "good" characters in Fielding's novels, e.g., Sophia, Amelia, Allworthy, and Harrison, largely escape the danger of being over-sentimentalized by a firmer grasp of the narrative technique and a deepened sense of reality. —K.P.S.J.

Samuel Garth

1658. Rogers, Pat. **The Publishing History of Garth's DISPENSARY: Some "Lost" and Pirated Editions**, *TCBS*, 5:3, 1971, 167-177. Garth's popular poem went through 11 editions between its publication in 1699 and 1768 (and two piracies appeared in 1709). Garth "worked steadily on its text," making particularly important alterations in the fourth (1700), sixth (1706), and seventh (1714) editions. [The noteworthy features of each significant edition are summarized.] —G.T.T.

John Gay

Cf.: Item 1673.

William Hayley

1659. Bishop, Morchard. **The Poet and the Attorney: The Story of a Legacy**, *BC*, 21:2, Sum. 1972, 245-254. In 1796 George Romney painted a picture of John Flaxman modelling the bust of the poet William Hayley; after Hayley's death in 1820 the

painting went into the possession of Romney's lawyer Thomas Greene. Recently an exchange of letters was discovered showing that in 1801 there was a bitter quarrel between Greene and Hayley about who was to inherit the painting after Hayley's death. At this time William Blake was "in constant daily intercourse" with Hayley and must have known about the matter, but his view of it is not known. (Illustrated)
—G.T.T.

Samuel Johnson

1660. Todd, William B. **Johnson's RAMBLER (1751)**, BC, 21:1, Sp. 1972, 130-131. The disordered version of the 109th number can be reconstructed from an incomplete specimen at the University of Texas.
—G.T.T.

1661. Ortego, Philip Darrough. **"The Club": Samuel Johnson's Literary Society**, Topic, 12:23, Sp. 1972, 5-13. A club differed from a coffee house in that the former was exclusive with a distinct formal membership. Some of the clubs had exceedingly eccentric membership regulations, and because of the members' prominence, clubs acquired a social, often political, power. Johnson belonged to at least four clubs in his life, the most famous of which was "The Club," later renamed "The Literary Club," proposed as early as 1764. At times the following were members: Reynolds, Goldsmith, Percy, Boswell, Edmund and Richard Burke, Adam Smith, Gibbon, Sheridan, and Fox. Johnson often presided as patriarch and literary arbiter of the club which in turn provided an outlet for his need of conversation. Though the extent of its influence is not known, the club was socially, if not professionally, productive for the members.
—A.I.D.

Sir William Jones

1662. Newton-De Molina, David. **Sir William Jones' ESSAY ON THE ARTS COMMONLY CALLED IMITATIVE**, Anglia, 90:1/2, 1972, 147-154. The essay, appended to Jones's *Poems* (1772), with its "evocations of a 'primitive' language, its reliance on the criteria of 'vehement' and 'violent' passions, is proleptic of themes that were to be taken up by far greater critics than Jones himself. As such it is of intrinsic and historical interest. It provides a compact locus . . . for many novel 18th-century critical ideas. In its way, and within its limits, it is—to praise Jones in terms he helped to make current—original."
—T.W.R.

Junius

1663. Cordasco, Francesco. **The Junius MSS in the British Museum: The Extant Junian Corpus**, BC, 21:1, Sp. 1972, 128-130. [This checklist records all the Junius Mss in the British Museum and refers to the few other extant Mss in the Public Record Office and the John Murray estate.]
—G.T.T.

Samuel Pepys and Sir William Petty

1664. Piper, David. **Pepys, Petty and Faithorne Restor'd**, BC, 21:1, Sp. 1972, 65-71. An X-ray of John Hayls's portrait of Pepys (1666) shows that the sheet of music and the position of Pepys's left arm were altered. In the case of Isaac Fuller's portrait of Sir William Petty (c. 1650), X-ray reveals a skull in Petty's right hand and two skulls on a page of the opened book. So far X-ray study of the portrait of William Faithorne (1650's) attributed to Robert Walter has been unsuccessful, though a sketch of the painting in 1880 shows details not now visible. (Illustrated)
—G.T.T.

Samuel Richardson

1665. Warde, William B., Jr. **Revisions of the Published Texts of Samuel Richardson's Preface to CLARISSA**, SCB, 30:4, Win. 1970, 232-234. The revisions Richardson made in the second and third editions in the prefaces, tables of contents, postscripts, and footnotes show his careful workmanship and ability to improve and clarify his writing. His most outstanding revision of the prefaces is the addition of 25 lines in the third edition in which his intensified enthusiasm for *Clarissa* makes him declare her to be almost an angel, as perfect as it is humanly possible for a person to be. Further analysis of the postscripts would give more evidence of Richardson's artistic thoroughness and genius. —O.M.

Earl of Shaftesbury

1666. Meyer, Horst E. **Shaftesbury's THE MORALISTS: Foulis Press "Edition,"** BC, 21:2, Sum. 1972, 272-273. This "edition" [here described in detail] is actually only an extract from the second volume of the *Characteristics* (1743-45). —G.T.T.

Laurence Sterne

1667. Day, W. G. **TRISTRAM SHANDY: The Marbled Leaf**, Library, 27:2, June 1972, 143-145. For most editions of the book there has been trouble with the marbled leaf which Sterne wanted included, and it is easy to see why: each marbled leaf for the first edition (1761) was prepared individually, necessitating a total of "8,000 folding, marbling, sizing, and stamping operations." —G.T.T.

1668. Day, W. G. **TRISTRAM SHANDY: Sterne and Bishop Hall**, Library, 27:2, June 1972, 145-146. Sterne's purported quotation from Joseph Hall is not to be found in Hall's works, nor is the edition he cites known to have existed. Since the idea expressed in the quotation is a commonplace one, "Sterne would seem to be, as elsewhere, mocking those writers who found it necessary to have an authority for everything they wrote." —G.T.T.

Fiction

1669. Thompson, Leslie M. **Satire in Eighteenth-Century Reviews of Fiction: Or, Guffaws of the Grave Reviewer**, SNL, 9:2, Sp. 1972, 113-121. Reviewers of novels in late 18th-century periodicals allowed themselves more than occasional digs at their material. The overwhelming number of novels lapsing from good sense, good morals, and literary decorum forced the reviewers to regard themselves primarily as defenders of public morality, secondarily as critics. They quipped with the titles of the works (*It Is and It Is Not, a Novel*) and with the quality of prose ("a most potent narcotic"). Lamenting the large number and small merit of the works before them, they defended their sanity with the weapons of satire—irony, parody, antithesis, colloquialism, abuse, coarseness, and exaggeration. —K.D.H.

VIII. ROMANTIC**William Blake**

1670. Tarr, Rodger L. **"The Eagle" Versus "The Mole": The Wisdom of Virginity in COMUS and THE BOOK OF THEL**, BS, 3:2, Sp. 1971, 187-194. Blake altered Milton's doctrines to suit his own philosophy and purpose. His *TheL* is the recreated Lady of *Comus*, the Miltonic symbol of chastity, and the ultimate salvation of mankind. However, through the character of *TheL*, Blake concludes that generation (experience)

is an essential part of the life process and hence that loss of virginity—chastity is necessary for salvation. One must progress from ephemeral existence, through earthly generation to the eternal world. Thel's rejection of the fall into generation is a rejection of wisdom, the essence of life which comes from the Fall, and her existence is meaningless. For Milton, this choice on the Lady's part is positive. She remains a personification of the divine virtue chastity. —M.A.S.

1671. Kroeber, Karl. **Graphic-Poetic Structuring in Blake's BOOK OF URIZEN**, BS, 3:1, Fall 1970, 7-17. Blake's simultaneous employment of graphic and literary art, which is virtually unique in the field of English literature, can be studied most succinctly in this work, Blake's central myth of the Fall of Man. Adhering to his own creative theory, that "without contraries is no progression" Blake prophesies the passage from "Eternal Life through death to the 'sleep of Ulro'" by counterpointing the pictorial, psychological states of mind versus the cosmological states of the poetic text. Concerned with how we perceive, *The Book of Urizen* moves the reader pictorially and textually from the clear vision in Eternity to the clouded vision of Ulro; and yet, paradoxically, in the atemporality of the graphic line, it depicts the potential for redemption. —M.A.S.

1672. Kmetz, Gail. **A Reading of Blake's THE GATES OF PARADISE**, BS, 3:2, Sp. 1971, 171-185. This work has no single theme, but rather recurring motifs, the prime motif being mutual forgiveness of sins. This is the annihilation of the selfhood in love and sacrifice for a fellow-human being. It is in this self-annihilation, forgiveness, that man is God. *The Gates of Paradise* presents the Blakean cosmic myth. —M.A.S.

1673. Keynes, Geoffrey. **Blake's Engravings for Gay's FABLES**, BC, 21:1, Sp. 1972, 59-64. A comparison of Blake's 12 engravings for the 1793 edition of Gay's *Fables* with the corresponding prints in the original edition of 1727-38 shows that Blake "exhibited much more independence" than the other engravers for this edition. (Illustrated) —G.T.T.

1674. Campbell, William Royce. **The Aesthetic Integrity of Blake's ISLAND IN THE MOON**, BS, 3:2, Sp. 1971, 137-147. This work objectifies the discomfort of the young Blake in his early literary pursuits, but more importantly, it reflects a high degree of aesthetic skill and control. The work is held together by following "Quid's Progress" by means of a Hogarthian tableau. The core of the work, "he who sees the Ratio only, sees himself only," is established in Chap. 1; the aesthetic whole then spirals and widens out from this center. The central theme of "reason's power to isolate" moves out through confusion, frustration, and inanition to a final movement causing the longing for innocence of childhood. —M.A.S.

1675. Howard, John. **An Audience for THE MARRIAGE OF HEAVEN AND HELL**, BS, 3:1, Fall 1970, 19-51. This work is addressed to "an audience composed of members of the New Jerusalem Church and of the Joseph Johnson circle"; its episodes are directed to the corrupted influence of priestcraft on the various forms of the Swedenborgian New Church. Blake's enthusiasm for the New Church (c. 1789) quickly diminished as the Church became entangled in the Urizenic web of law and order. Corruption is Blake's theme in the *Marriage of Heaven and Hell*, while his main attack is levelled at imperfect perception. To remove corruption and cleanse the doors of perception, one must submit his senses to overwhelming emotion. —M.A.S.

1676. Essick, Robert N. **Blake's "Newton,"** BS, 3:2, Sp. 1971, 149-162. In the print bearing his name, Newton is portrayed as the inheritor of some of Blake's major images—rocks, polyps, the mantle, and the sea—for the limited world created by that vision. Newton's excessive development of his abstract reasoning powers has hindered and damaged his imaginative and spiritual capabilities; he sees only the ratio and thus only his own selfhood. —M.A.S.

1677. Connolly, Thomas E. **A Blakean Maze,** BS, 3:1, Fall 1970, 61-68. Examination of four copies of Blake's *Songs of Innocence and Experience* in the British Museum has shown that there are major discrepancies between Keynes's *A Bibliography of William Blake* (Grolier Club, N.Y., 1921) and the Keynes-Wolf census (*William Blake's Illuminated Books*, Grolier Club, N.Y., 1953). —M.A.S.

1678. Allentuck, Marcia. **Dorothy Richardson on William Blake and the Broadside: An Unrecorded Appraisal,** BS, 3:2, Sp. 1971, 195-196. Blake, in his best work, the *Songs of Innocence* and the *Book of Job*, produced a "cosmic extension of the colored broadside." [See Richardson, *The Status of Illustrative Art*, ed. J. M. Murry, Adelphi, 3, June 1925.] —M.A.S.

1679. Hazen, James. **Blake's Tyger and Milton's Beasts,** BS, 3:2, Sp. 1971, 163-170. Blake's *Tyger* is a simultaneous apostrophe to Satan (evil) and to the Fallen World. In the poem, Blake considers the principle of evil in the world and the generalized fall of that world. The Tyger symbol represents both. The making of the Tyger is therefore equated with the making of the Fallen World. —M.A.S.

1680. Pfefferkorn, Eli. **The Question of the Leviathan and the Tiger,** BS, 3:1, Fall 1970, 53-60. The "rhetorical question" forms the backbone of the imaginative creation of Job's Leviathan, Melville's *Moby Dick*, and Blake's Tyger. In its very nature, such a question never pursues the issue to its "logical finality," but merely implies and produces a multiplicity of answers. The structure of a rhetorical question also acts "as a transitional device to shift from one realm to another." It is the overwhelming mystery and increasing ambiguity of this structure which is evident in the constructs of Leviathan and Tyger. Both are the product "of a creator whose working principles may be sought but never found." The reader remains in a state of "sublime ambiguity." —M.A.S.

1681. Eaves, Morris. **A List of the Entries in Damon's BLAKE DICTIONARY,** BS, 3:1, Fall 1970, 69-85. [The aim of this alphabetical list of the entries in S. F. Damon's work (Brown U., 1965) is "to make things easier for his readers by gathering together the subject headings scattered through his writings."] —M.A.S.

1682. Tolley, Michael J. **Some Blake Puzzles—Old and New,** BS, 3:2, Sp. 1971, 107-128. New found sketches, apparently unknown even to Lawrence Binyon (*Catalogue of Drawings By British Artists in the British Museum*, 1898), produced by Blake during the Tiriel period shed new light on known sketches, but raise many questions. —M.A.S.

1683. Grant, John E. **Addenda and Some Solutions to Tolley's Blake Puzzles,** BS, 3:2, Sp. 1971, 129-135. [A new look is taken at Tolley's recently discovered prints of the Tiriel period with parallels drawn to other known Blake works. See preceding abstract.] —M.A.S.

Cf.: Items 1739 and 1745.

Lord Byron

1684. Jeffrey, Lloyd N. *Homeric Echos in Byron's DON JUAN*, SCB, 31:4, Win. 1971, 188-192. In spite of the repeated accusation that their age rejected classicism, the Romantics did acknowledge the Greek world. Homer was a part of the poetry of the "younger" Romantic poets, Byron, Shelley, and Keats, particularly affecting Byron's *Don Juan*. Of the numerous explicit references many are facetious, but they reflect a seriousness as well. The 16 stanzas concerning Priam redivivus are an example. Byron also showed his indebtedness to Homer in the general mock-epic devices he used, such as the length of the poem, which Byron calls to the attention of the reader; the 52 invocations to the Muses; and several formal catalogues, one of them consisting of the searching through annals of military history for a hero. Some of the best lines in *Don Juan* are those showing the Homeric influence. —O.M.

Samuel Taylor Coleridge

1685. Gilpen, George H. *Coleridge: The Pleasure of Truth*, SCB, 30:4, Win. 1970, 191-194. Coleridge believes that the immediate object of a poem is pleasure rather than the truth demanded by science. Allen Tate (*Literature as Knowledge in Essays of Four Decades*, Swallow, 1968, 95-96) believes Coleridge thus defines poetry by the response of the reader. In *Biographia Literaria* Coleridge shows agreement with Wordsworth's description of the pleasure which comes with the poet's identifying in the poetic act of creation with a larger power of creativity. This aspect is most clearly brought out by Coleridge in the Conversation Poems (G. M. Harper, *Coleridge's Conversation Poems in English Romantic Poets: Modern Essays in Criticism*, ed. M. H. Abrams, 1960) which show, not the narrow reader response to which Tate objects, but a pleasure in poetry, both humanistic and transcendental. —O.M.

Maria Edgeworth

1686. Renier, Anne. *Maria Edgeworth's THE PARENT'S ASSISTANT 1796, First Edition: An Unrecorded Copy of Part II*, Vol. II, BC, 21:1, Sp. 1972, 127-128. [The copy here described is now in the Victoria & Albert Museum.] —G.T.T.

Charles Lamb

1687. Randal, Fred V. *Eating and Drinking in Lamb's Elia Essays*, ELH, 37:1, Mar. 1970, 57-76. The frequent mention of food and eating in the *Elia* essays may be a disguised reference to Lamb's mother (mother-feeder) whose memory he was forced to repress because of the grotesque circumstances of her death. Eating food becomes Lamb's physical model for assimilating experience into values. It is a viable model up to a point; he can accommodate hedonism, religion, constructs of social values, even an alien world—but he fails to be able to use his model in connection with the invisible world of death or with the radical otherness of spatial emptiness. —K.D.H.

Walter Savage Landor

1688. Brumbaugh, Thomas B. *Walter Savage Landor as Romantic Classicist*, Topic, 12:23, Sp. 1972, 14-21. Dickens, caricaturing Landor as Boythorn in *Bleak House*, highlights his impetuosity, a rashness that actually led to his expulsion from Rugby where he had been a good Latin scholar. He had further difficulties at Oxford. His uncontrolled temper often caused hasty moves from city to city and country to country but did not seem to disturb the long friendship with Southey, which began in 1808 and lasted until Southey's death. The writing of "the most passionate of classicists" repays the reading for a shrinking world of admirers. —A.I.D.

Percy Bysshe Shelley

1689. Hughes, Daniel. **Shelley, Leonardo, and the Monsters of Thought**, *Criticism*, 12:3, Sum. 1970, 195-212. Shelley's poem on what he thought to be Leonardo da Vinci's picture of the Medusa in the Uffizi shows Shelley to be a seeker of images, of archetypes. Though the painting is not Leonardo's, the artist's commentary on other forms of grotesque shows that mode, as well as the elegant, represent possibility to him. Similarly, for Shelley, grotesques and monsters can be benign and apocalyptic or obstructive and demonic. In **Prometheus Unbound**, the monsters move toward the extinguishing of consciousness itself, hindered and finally prevented only by a *deus ex machina*, God in a comet. The monsters of thought, created by the mind, hold the surplus energy which will enable the mind to surpass them. —K.D.H.

1690. Mauskopf, Charles. **Shelley's Dejection**, *XUS*, 7:3, Nov. 1968, 9-14. **Stanzas Written in Dejection, Near Naples** is usually considered to be of interest primarily for its biographical significance in reflecting Shelley's personal and public problems. It differs from the dejection poems of the other romantics in that Shelley uses pathetic fallacy rather than just a contrast between his feelings and nature. —D.D.N.

Alaric Watts

1691. Nowell-Smith, Simon. **Alaric A. Watts, POETICAL SKETCHES, (?)1822, BC**, 21:1, Sp. 1972, 131. Although the "Author's Advertisement" in the 1828 edition states that a private edition appeared in early 1822, a copy of a private edition dated 1823 has turned up (and inspection of the BM copy shows that it, too, is dated 1823, though one "T" in the roman numeral has been scratched out). —G.T.T.

William Wordsworth

1692. Niemeier, Stuart F. C. **IN MEMORIAM and THE EXCURSION: A Matter of Comparison**, *VN*, No. 41, Sp. 1972, 20-22. Tennyson's poem and Wordsworth's were intended to interpret their age in relation to the powers of man, love, moral worth, the growth of knowledge, the necessity of reverence, problems of faith, immortality, man's divinity, and human progress. They deal with the tensions and contradictions of life and are expressions of emotion. —D.B.M.

1693. Bauer, N. Stephen. **Wordsworth and the Early Anthologies**, *Library*, 27:1, Mar. 1972, 37-45. Although Wordsworth persistently refused to allow his poems to be published individually in the annuals and anthologies, he did appear in a few annuals and in at least 36 anthologies between 1798 and 1836 [here listed]. These anthologies "were probably more instrumental than has been realized in giving some readers their only contact with the poet." —G.T.T.

IX. VICTORIAN

William Arnold

1694. Goonetilleke, D. C. R. A. **Forgotten Nineteenth-century Fiction: William Arnold's OAKFIELD and William Knighton's FOREST LIFE IN CEYLON**, *JCL*, 7:1, Jun. 1972, 14-21. Two colonial officials, Arnold and Knighton, wrote novels about their experiences in India and Ceylon respectively. Although their works are not notable as art, they brought keen moral and social insight to the problems which accompanied imperialism. They are thus significant precursors to English writers such as Joseph Conrad, Rudyard Kipling, Joyce Cary, and Graham Greene, and to native Common-

wealth writers such as Mulk Raj Anand, R. K. Narayan, Chinua Achebe, James Ngugi, and V. S. Naipaul. —M.T.

Charlotte Brontë

1695. McLaughlin, M. B. **Past or Future Mindscapes: Pictures in JANE EYRE**, VN, No. 41, Sp. 1972, 22-24. The three pictures which Mr. Rochester selects from Jane's portfolio are representations of past traumatic experiences. The first picture is representative of the death of Mr. Reed, the second an idealized portrait of Miss Temple at Lowood, and the third is related to Helen Burns. —D.B.M.

Emily Brontë

1696. Williams, Gordon. **The Problem of Passion in WUTHERING HEIGHTS**, Trivium, 7, May 1972, 41-53. Particularly in contrast to the lack of sexual passion portrayed elsewhere in the novel, Heathcliff and Catherine love in a passionate and un-Victorian manner. Although at times their love seems Gothic, it is more suggestive of modern Freudian psychology (the ambiguity surrounding sleep and death), Shakespeare (the echoes from *Lear*), and the Faustian tradition. —P.G.D.

Robert Browning

1697. Sister Mary Damascene. **An Interpretation of Robert Browning's THE BISHOP ORDERS HIS TOMB AT ST. PRAXED'S CHURCH**, MTJ, 16:1, Win. 1971-72, 17-19. Through use of the dramatic monologue, Browning presents in his poem a unique method of examining the realms beyond the outward appearance into "the values that motivate men's actions." He presents the Bishop as a holy man who has traded his spiritual heritage for a tomb or a physical edifice. The Bishop, of course, ultimately has neither spiritual powers nor an impressive physical edifice. —L.W.D.

1698. Peterson, William S., and Fred L. Standley. **The J. S. Mill Marginalia in Robert Browning's PAULINE: A History and Transcription**, PBSA, 66:2, 2nd Qt. 1972, 135-170. Mill made extensive comments in the margins of his copy of Browning's first book (1833), and these comments had a lasting effect upon Browning. Although Browning never saw the copy after he gave it to John Forster (before 1842), a number of his revisions in the 1868 and 1888 editions "seem to be in direct response to Mill's criticism." [A table records Mill's annotations and Browning's responses.] —G.T.T.

Charles Dickens

1699. Pearlman, E. **Two Notes on Religion in DAVID COPPERFIELD**, VN, No. 41, Sp. 1972, 18-20. This novel is infused with religious material, especially centered in Agnes Wickfield, and the father-son relationship in the first part has religious overtones. Secondly, the virtue of Dickens's religion is bounteousness and we see this manifested especially in Mr. Peggotty. —D.B.M.

1700. Kennedy, Veronica M. S. **Mrs. Gamp as the Great Mother: A Dickensian Use of the Archetype**, VN, No. 41, Sp. 1972, 1-5. Not only is Mrs. Gamp (Martin Chuzzlewit) a comic figure of great power; she is also "one of the finest expressions in 19th-century literature of the mother archetype in all its complexity." —D.B.M.

1701. Church, Randolph W. **Charles Dickens Sends His Sympathy: An Epitaph for a Virginia Child**, VaCav, 21:1, Sum. 1971, 42-47. In Mar. 1842, a few days before Dickens's arrival in Richmond, Virginia, occurred the death of Charles Irving Thorn-

ton, a year-old infant whose mother was a distant relative of Washington Irving. How this death came to the attention of Dickens is not known, but on Apr. 4, he sent an epitaph from Cincinnati, Ohio, in memory of the child.

—R.L.C.

Benjamin Disraeli

1702. Bratlinger, Patrick. **Tory-Radicalism and "The Two Nations" in Disraeli's SYBIL**, VN, No. 41, Sp. 1972, 13-17. Disraeli is so fond of irony and paradox that he allows them "to undermine the central thesis" that there are two nations in England with a deep gulf between them. He treats the two-nations theme as an illusion and a cliché of radicals. His heroine has to learn that the two nations are really two phantoms that do not describe society accurately.

—D.B.M.

1703. Franke, Wolfgang. **Disraeli und Augustin Thierry: zur Geschichte der Idee der "Zwei Nationen,"** Anglia, 90:1/2, 1972, 105-117. In *Sybil* (1845) Disraeli expressed the idea of two nations, the rich and the poor, which is prominent in early 19th-century thought. Disraeli knew the theories of Thierry and Carlyle, representing, respectively, liberal and authoritarian historical points of view. Thierry believed that the case for the underdog (or the conquered Saxon in English history) was always the good one. Carlyle believed that if a conquest endured it was for the good of the conquered. Disraeli adopted Carlyle's idea that instead of a Nobility of Talent, England needed to reinvigorate the Nobility of Heritage (or Blood), which could then lead the people to new freedom under Victoria. (In German)

—T.W.R.

Sir Arthur Conan Doyle

1704. Evans, Constantine. **The American as Villain in THE ADVENTURE OF THE DANCING MEN: Watson's Distortions and Omissions**, BakSJ, 22:3, Sept. 1972, 153-157. Watson deliberately distorts facts in this story, making Elsie and Abe Slaney (the villain) Americans. He preserves his sense of British respectability by making the girl an empty-headed American instead of the English girl she actually was. This explains the fact that a bullet which goes through "the front of her brain" does no damage.

—T.W.R.

1705. Wagley, Philip Franklin. **The Lingering Mystery About the Norwood Affair**, BakSJ, 22:3, Sept. 1972, 166-167. The ashes in *The Adventure of the Norwood Builder* are evidently the remains of a human body, but it appears that Holmes is never permitted to examine them carefully (and the detective is noted as an expert on ashes of various sorts). Is it possible that Lestrade was actually Mr. Cornelius in the story and that he had been paid off under that alias by Oldacre?

—T.W.R.

1706. Potter, H. C. **The Veiled Lodger Revisited**, BakSJ, 22:3, Sept. 1972, 158-165. In *The Adventure of the Veiled Lodger* the dialogue between Holmes and Mrs. Ronder indirectly reveals that she once had an affair with the young detective in Abbas Parva. She betrayed him there, thus explaining in large measure his familiar misogyny.

—T.W.R.

1707. Wilson, Evan M. **Sherlock Holmes in Latin America: an Identification and Some Lovely Ladies**, BakSJ, 22:3, Sept. 1972, 148-152. The Republic of San Pedro (in the Holmes story *The Adventure of Wisteria Lodge*) may be identified with San Salvador: a political leader named Rafael Zalidivar fled that country in 1885 and is identical with Doyle's Murillo; though the flag of the country is blue and white, its coat of arms is green and white, a detail which also appears in the story. In various other tales Doyle

mentions Latin American beauties whose provenance may be identified, though in some ways the author's knowledge of South and Central America was badly confused. For instance, he made Brazil a Spanish-speaking country. —T.W.R.

1708. Cochran, Leonard. *The Adventure of the Empty Boast or What was the Real Motive for the Murder of Ronald Adair?* BakSJ, 22:3, Sept. 1972, 168-171. In *The Empty House* Holmes appears to trap Col. Sebastian Moran. Actually the old shikari lays a trap for the detective, whose pride leads him into the colonel's toils, but Moran falls victim to his own snare. —T.W.R.

1709. Russell, J. A. *Postscript to THE FINAL PROBLEM, Being the Last Memoir of the Late John H. Watson, M.D.*, BakSJ, 22:3, Sept. 1972, 174-182. In a Ms discovered in a lightning-struck tree, Watson reveals that there were two Holmeses and Moriartys at the Reichenbach Falls. They came from "parallel worlds," one the mirror-image of the other in which Holmes was the villain, Moriarty the detective. —T.W.R.

1710. Lauterback, Edward. *Cyanea Capillata*, BakSJ, 22:3, Sept. 1972, 141-142. [These are quatrains about the villain of the Holmes tale *The Lion's Mane*.] —T.W.R.

1711. Ballman, Leonard H. *A Visit From Tobias Gregson*, BakSJ, 22:3, Sept. 1972, 172-173. Gregson, one of the Scotland Yard regulars in the Holmes stories, appears to Ballman in a vision and gives him the official police report of *A Study in Scarlet*; in it Holmes is referred to as "a usually reliable source." —T.W.R.

1712. Linsenmeyer, John. *In Memoriam: R. A. K.*, BakSJ, 22:3, Sept. 1972, 142-147. [This is a memorial sketch of Father Ronald A. Knox (1888-1957), Sherlockian and Doyle scholar.] —T.W.R.

1713. Rouby, Jason. *The Adventure of My Fair Philologist*, BakSJ, 22:3, Sept. 1972, 135-139. [In this pastiche Holmes reveals to Col. Pickering, Henry Higgins, and Watson that the supposed Eliza Doolittle (from Shaw's *Pygmalion*) is in reality the Princess Berengaria, heir to the throne of Bohemia. Holmes has arranged for the Princess to play the guttersnipe in order to avenge the ridicule which he suffered at Higgins's hands for his monograph on the similarity between Cornish and Chaldean.] —T.W.R.

Cf.: Item 1767.

George Eliot

1714. Santangelo, Gennara A. *Villari's LIFE AND TIMES OF SAVONAROLA: A Source for George Eliot's ROMOLA*, Anglia, 90:1/2, 1972, 118-131. During her Italian journey in 1861 Eliot read Villari with great care, "often employing him as a touchstone for her other research" for *Romola*. The tempo of the novel follows that of the historical events as Villari sketches them. Eliot found Villari a congenial figure, since his judgment of "the Frate" (Savonarola) agreed with hers: his failure was a product both of his moral strength and of his prejudiced weakness in believing his own visions. Villari's background helped Eliot too, but the failures of the novel are also caused by the close identification of the fictional events with those of history as Villari portrayed them: "Eliot did not realize in concrete terms the plot she had evolved from Villari's biography." —T.W.R.

1715. Sullivan, W. J. *The Sketch of the Three Masks in ROMOLA*, VN, No. 41, Sp. 1972, 9-13. Piero de Medici's sketch of three masks, a satyr, a stoic, and a magdalen, is a kind of visual "translation of both structure and theme in *Romola*." The mask of the stoic represents a way of living shared by several characters, for instance. Eliot "seems to be requiring that the reader apply the sketch to relevant ideas, scenes, and characters in the novel on an individual and local basis." The masks, for example, may be a portrait of the painter himself. —D.B.M.

Fiona Macleod (William Sharp)

1716. Fackler, Herbert V. William Sharp's *HOUSE OF USNA* (1900): *A One-Act Psychic Drama*, SCB, 30:4, Win. 1970, 187-189. Sharp wanted his play to be a psychic drama, in which some dramatic characters are clothed in abstract emotions and moral values, in order to show the effect of these emotions and values on other characters. Sharp uses the Celtic legendary characters—Concobar Macnessa, high-king of Ireland; Coel, an old blind harper; and Carvetheen, a younger harper—each going through a love-loss-revenge cycle. Too many dramatically oracular speeches and monotony of diction make the play unconvincing. —O.M.

Thomas Hardy

1717. Herbert, Lucille. *Hardy's Views in TESS OF THE D'URBERVILLES*, ELH, 37:1, Mar. 1970, 77-94. The landscape in Hardy's novels is filled with significances in much the same way as are the 18th-century nature poets' descriptions. Tess is much like the narrator of Gray's *Eton College* ode; she is at once inside the circle of players and aware of their impending doom. The descriptions of the landscapes in *Tess* indicate the nature of this doom, and, indeed, the nature of Tess's conflict. Countryside and mood are seen from close-up as "narrow, tortuous and miry," debased and deteriorated, or from afar as making individual persons and actions insignificant. The short view is unable to put things into perspective, the long view resolves things into archetypes. The landscape is moralized, but its values shift, and Tess is unable to cope with the changes. —K.D.H.

Gerard Manley Hopkins

1718. Gibson, Frances. *The Influence of Welsh Prosody on the Poetry of Hopkins*, XUS, 6:1, Feb. 1967, 21-28. Hopkins's verses are strangely similar to literal translations of early Welsh poetry. He uses rhyme and meter in the Welsh tradition and several varieties of cynghanedd, a strict system of internal rhyme and alliteration, as well as a variety of other Welsh rhyming and prosodic devices. —D.D.N.

Douglas Jerrold

1719. Kelly, Richard. *The Hangman Hanged: PUNCH and the Death Penalty*, SNL, 9:2, Sp. 1972, 121-127. Though many capital crimes of the early 19th century were never punished, abolitions of the death penalty for such crimes as poaching, shoplifting, theft, and forgery were important humanitarian advances. *Punch*, under Mark Lemon's editorship and Jerrold's urging, was opposed to the very principle of the death penalty, even for more serious crimes. Jerrold managed to make the defenders of the penalty look ridiculous, parodying newspaper accounts of executions, attacking clergymen who sanctioned capital punishment, and using the *reductio ad absurdum* on the defenders of the moral lesson of the gallows. —K.D.H.

Rudyard Kipling

1720. Carrington, C. E. **BAA, BAA, BLACK SHEEP—Fact or Fiction?** KJ, 39:182, June 1972, 7-14. Examination of the story in relation to the sketchy biographical data of Kipling's childhood indicates that it contains a strong autobiographical element. The available evidence indicates that Harry Holloway, rather than his mother, was the real villain, and that Kipling was about 11 at the time of the story. However, many questions remain unresolved, especially why Kipling chose to write about this incident in such a pathetic tone. —R.R.

1721. Cooke, James J. **Rudyard Kipling in France: French Imperialist Authors and Literature**, UMSE, 11, 1971, 69-82. Kipling's exhortations to British imperialists to assume the White Man's Burden are not really matched by French writers' encouragement of the mission civilisatrice. The French aim was to restore France as a world power. [Several French writers are enumerated.] —S.M.A.W.

William Knighton

Cf.: Item 1694.

George Meredith

1722. Fowler, Lois Josephs. **DIANA OF THE CROSSWAYS: A Prophecy for Feminism**, CaSE, 12, 1972, 30-36. Diana is one of the few Victorian novelistic heroines who "wished to develop beyond her assumed role and does, to some extent, resolve her problems in modern terms." Within a broken marriage, unable to get a divorce, and unable "to live with her would-be lover or to leave him," Diana finally "achieves a calm acceptance of the limitations of her position." Meredith's portrayal of the complex Diana "constitutes a prophecy for feminism. Diana is one of the first moderns." —E.F.H.

1723. Lincecum, J. B. **A Victorian Precursor of the Stream-of-Consciousness Novel: George Meredith**, SCB, 31:4, Win. 1971, 197-200. Study of the stream-of-conscious concept in recent critical works of Lionel Stevenson, *The Ordeal of George Meredith* (Scribner, 1953), Melvin Friedman, *Stream of Consciousness: A Study of Literary Method* (Yale U., 1935), and others, in the novels of Joyce, Woolf, and James, and in Meredith's 13 completed novels shows that Meredith experimented often and extensively with this technique. His first novel, *The Ordeal of Richard Feverel*, employs the three main stream-of-consciousness devices. Examples are: the description of Richard's consciousness as he contemplates vengeance on farmer Blakewell; direct quotation of Adrian's soliloquy about his uncle's "System"; and the recording of Richard's images and sensations as he envisions Tom in prison. —O.M.

John Stuart Mill

Cf.: Item 1698.

Christina Rossetti

1724. Herendeen, Warren. **The Midsummer Eves of Shakespeare and Christina Rossetti**, VN, No. 41, Sp. 1972, 24-26. Numerous parallels suggest that Shakespeare's *Dream* was an important influence on Rossetti's *Goblin Market*. Among these are the young girls' experiences on a midsummer night, problems associated with temptations young lovers have, and the blending of fantasy and reality. —D.B.M.

D. G. Rossetti

1725. Sussman, Herbert. **Rossetti's Changing Style: The Revisions of MY SISTER'S SLEEP**, VN, No. 41, Sp. 1972, 6-8. In his revision of this poem for his 1870 volume Rossetti wanted to change it from a religious to an aesthetic poem. The transformation was not fully accomplished, however. The central event retains its religious connotation and thus contradicts "Rossetti's effort to show a wholly secular event as perceived by a sensitive mind."
—D.B.M.

John Ruskin

1726. Dearden, James S. **Portrait of a Bibliophile XVI: John Ruskin 1819-1900**, BC, 21:2, Sum. 1972, 203-213. Ruskin's library "at no time exceeded 4,000 volumes," but "very many more than 4,000 passed through his collection over the years." He "bought what he needed and disposed of it when it ceased to be of interest or use to him." At least 88 illuminated Mss passed through his hands, and a few incunabula; he had a good collection of Scott, both Mss and printed books. The contents of the Brantwood library were dispersed in a series of sales, and the collection is now widely scattered. (Illustrated)
—G.T.T.

Arthur Symons

1727. Gordon, Jan B. **The Dialogue of Life and Art in Arthur Symons' SPIRITUAL ADVENTURES**, ELT, 12:3, 1969, 105-117. From the opening autobiographical sketch, *A Prelude to Life*, to the closing fiction *The Journal of Henry Luxulyan* this work demonstrates Symons's theory that a "progressive loss of selfhood . . . characterizes the conversion to art." His short fiction marks, in 1905, "a kind of culmination of his career." In its attempt to exploit autobiography as art and to move from a defining of the ego to a concluding aesthetic confession it belongs in a line that includes Mill's *Autobiography*, Dickens's *David Copperfield*, and Joyce's *A Portrait of the Artist as a Young Man*.
—S.R.

Lord Tennyson

1728. Langford, Thomas A. **The "Phases of Passion" in Tennyson's MAUD**, SCB, 30:4, Win. 1970, 204-208. The natural symbolism of the poem reinforces Tennyson's purpose, which is to show how the different phases of passion in the main character become almost characters themselves. The young hero goes through various passions, from rejection of the world, to joy at Maud's acceptance of his offer of love, to madness when he is forced to duel with and kill Maud's brother, to a feeling of fulfillment in the "blood-red blossom of war." Each passion is symbolized by flowers, colors, animals, or stone imagery and shows effective use of depth language.
—O.M.

1729. Joseph, Gerhard. **Tennyson's Concepts of Knowledge, Wisdom, and Pallas Athene**, MP, 69:4, May 1972, 314-332. Tennyson's epistemology contains a fairly consistent value system. A discussion of several poems reveals that "an empirical 'knowledge' is firmly subordinated to intuitive and mystical 'wisdom' on the one hand, while a classical 'wisdom' mythically projected in the figure of Pallas Athene pales beside its undogmatically Christian replacement on the other."
—K.P.S.J.

Cf.: Item 1692.

William Makepeace Thackeray

1730. Shillingsburg, Peter L. **The First Edition of Thackeray's PENDENNIS**, PBSA, 66:1, 1st Qt. 1972, 35-49. The novel was originally issued in parts printed from type

(for some parts more than one impression occurred); then plates were cast from this setting of type in anticipation of the bound-volume issues. Sets of parts and bound volumes can be found with a great variety of mixtures of sheets—some printed from type and some from plates. In the course of the preparation for plating, 31 intentional changes were made and "much unintentional damage" occurred. [Appended are lists of readings defective in some or all copies, and of the intentional changes made during plating.] —G.T.T.

General

1731. Dougherty, Charles T. A Victorian: "Modest Proposal," VN, No. 41, Sp. 1972, 27-28. In a letter addressed to the Proaganda Fide in Rome a writer, probably Irish, suggests an ingenious device for converting non-Anglican Englishmen to Roman Catholicism and thus solving the Irish problem, which he regards as being rooted in the religious difference between Ireland and England. —D.B.M.

X. MODERN

Kingsley Amis

1732. Kelly, Edward. Satire and Word Games in Amis's ENGLISHMAN, SNL, 9:2, Sp. 1972, 132-138. Amis's satire in *One Fat Englishman* is partly aimed at American linguistic usage. However, the thrust of the satire is often blunted by Amis's limited acquaintance with current American diction. His American butts often use British constructions ("shan't"), spelling ("nitre"), and slang ("blinkie," really quite neat"). Amis's device of having his hero play—win and lose—various word games is an ingenious vehicle for the satire, but in his nice discriminations, he loses too many of the games himself for his satire to be sharp. —K.D.H.

Elizabeth Bowen

1733. Rupp, Richard H. The Post War Fiction of Elizabeth Bowen, XUS, 4:1, Mar. 1965, 55-67. Bowen's novels have declined in popularity since World War II. Her prior novels dealt with innocence betrayed; her characters were warmly personal and distinct, and her stories compelling and dramatic. With *The Heat of the Day* in 1949, however, her novels become more metaphysical. Her characters reflected public rather than personal dilemmas, her narrator took on a new and frustrating subjectivity, and the sense of drama was lost. As she wrestled with the meaning of Time, she gradually relinquished the fates of her characters to the impersonal cosmic patterning of events. The more deeply she probed the determining forces of the cosmos, the more she ceased to believe in belief, and the more disenchanted her readers became. —D.D.N.

Ernest Bramah (E. B. Smith)

1734. White, William. More Variants of Bramah's WALLET, PBSA, 66:2, 2nd Qt. 1972, 177-178. Two unrecorded printings (Methuen, 1926, and De La More Press, c. 1900-1903) constitute further evidence of the popularity of the first Kai Lung collection. —G.T.T.

Joseph Conrad

1735. Ryf, Robert S. THE SECRET AGENT on Stage, MD, 15:1, May 1972, 54-67. Conrad's career as a dramatist began with his adaptation of his novel, but long before he completed the play he was writing pessimistically about its success. Because he mis-conceived the nature of drama and reduced the story to a series of events, which meant that all the ambiguities and ironies which enlivened his novels were missing, his pessi-

mism was justified. Eventually he found a producer, but it was rejected by critics and public alike. An analysis of the play shows weaknesses in dialogue and organization which insured its failure. Although Conrad denied the pain of his rejection, he was permanently hurt and dropped all thoughts of dramatizing his other novels. —T.A.S.

1736. Van Domelen, John E. **In the Beginning Was the Word, or Awful Eloquence and Right Expression**, SCB, 30:4, Win. 1970, 228-231. Conrad feared mendacious eloquence and had contempt for empty rhetoric. *Heart of Darkness* shows the use of these verbal compilations particularly. The heaviness of time caused the company's employees to engage in back-biting and intrigue and to use words to help their maneuvers for shares in the ivory trade. Kurtz displays his power to control the natives through words, to Marlow's admiration. In *Nostromo* the characters are differentiated by their differences in reading, writing, and speaking. In *Victory*, Alex Heyst's activities are actually hindered by his studies: even his role as observer is hindered until he relates his vision to reality. —O.M.

T. S. Eliot

1737. Kirk, Russell. **The Waste Land Lies Unredeemed**, SR, 80:3, Sum. 1972, 470-478 (rev.-art., T. S. Eliot, *The Waste Land: A Facsimile and Transcript of the Original Drafts, Including the Annotations of Ezra Pound*, ed. and intro. Valerie Eliot, Harcourt Brace Jovanovich, 1971; Robert Sencourt, *T. S. Eliot: A Memoir*, ed. Donald Adamson, Dodd, Mead, 1971). This edition of the drafts and changes of *The Waste Land*, including Pound's annotations, brings up again the question of what Pound did to the poem. Essentially, he improved it by suggesting reorganizations, deletions, and substitutions. The new edition also prompts the question of what the poem is about. Eliot wrote "primarily of inner confusion and error" reflected by Europe and the world after the Treaty of Versailles. The poem's genesis was in personal suffering, but *The Waste Land* is "an appeal for regeneration," not "an expression of despair." This regeneration has not yet occurred. [Sencourt's work is mentioned and dismissed as "feeble."] —L.K.U.

1738. Monteiro, George. **Addenda to Gallup's ELIOT**, PBSA, 66:1, 1st Qt. 1972, 72. [Three Portuguese items are added to Donald Gallup's *T. S. Eliot: A Bibliography* (Faber, 1969).] —G.T.T.

Edwin J. Ellis

1739. Fletcher, Ian. **The Ellis—Yeats—Blake Manuscript Cluster**, BC, 21:1, Sp. 1972, 72-94. The University of Reading now possesses a collection of Mss relating to *The Works of William Blake* (B. Quaritch, 1893) with associated Mss of J. T. Nettlehip and John Butler Yeats). "What the Mss certainly tell us is how intensely elaborate was the series of writings and rewritings that lay behind the final text." Since the two men usually worked on the Mss in the same room, the "Yeats-Ellis commentary was collaboration in the deepest sense." [A checklist of the Ellis-Yeats Mss is included.] (Illustrated) —G.T.T.

Ford Maddox Ford

1740. Aswell, Duncan. **The Saddest Storyteller in Ford's THE GOOD SOLDIER**, CLAJ, 14:2, Dec. 1970, 187-196. Ford's novel is about an anti-novel; its narrator regards it as a collection of random observations and judgments. Because the narrator fails to achieve a meaningful form, Ford was justified in calling the work "The Saddest Story," and regretted the title change to *The Good Soldier*. He felt the new title did

not convey the deep irony in the work. The story's narrator refuses to make value judgments, fails to sound credible on ethical issues, shows contempt for humanity, displays a lack of spiritual insight, and depicts a society dedicated to crushing spontaneous feeling. All of this is placed in shapeless form. This purposeful confusion places the reader and narrator in a hopeless position and renders them incapable of evaluating the events and characters. This failure presages a new form of the modern novel. A careful analysis of the work substantiates Ford's choice of title. —Ly.B.H.

E. M. Forster

1741. McDowell, Frederick P. **Recent Books on Forster and on Bloomsbury**, *ELT*, 12:3, 1969, 135-150 (rev.-art.). Books on the background of Bloomsbury life and thought are better than the critical studies of Forster's work now being written. **Aspects of E. M. Forster**, ed. Oliver Stallybrass (Harcourt, Brace & World, 1969), contains the most illuminating and significant writing on Forster of the books under review. —S.R.

Aldous Huxley

1742. Birnbaum, Milton. **Aldous Huxley's Views on Education**, *XUS*, 6:2, May 1967, 81-91. Huxley believed that education could be improved by stressing individuality, offering both academic and vocational training, emphasizing inner improvement rather than material gain, and removing Freudian influences. Although there are inconsistencies, Huxley's ideas are both relevant and sound. —D.D.N.

D. H. Lawrence

1743. Baim, Joseph. **D. H. Lawrence's Social Vision**, *CaSE*, 12, 1972, 1-9. Lawrence distrusted democracy because he believed it promoted collective mentality and emotional responses. In *Kangaroo* (1923) Lawrence "rejected not only democracy, but also communism, fascistic and paternalistic states." In fact, he "distrusted all institutions." He believed that communal interrelationships must begin with each individual balancing his rational faculty ("mind-prescience") and his passion ("blood-prescience"). He "envisioned a revival" primarily through the "blood prescience" of the sacramental principles of the primitive Christian church—a society founded "on phallic marriage, . . . the strength of the family, . . . the marriage of mind and body, . . . men and women, . . . man and man, . . . man and cosmos." This broad interrelationship he called "sexual." —E.F.H.

G. E. Moore

1744. Watt, Donald J. **G. E. Moore and the Bloomsbury Group**, *ELT*, 12:3, 1969, 119-134. Moore's *Principia Ethica* (1903) was the "most singular source" of his influence of the Bloomsbury circle, providing a manifesto on aesthetics and ethics that stimulated a "profound, almost Messianic reaction among key members." Moore's personality and presence as a "modifying consultant" extended this influence considerably, and the testimony of Leonard Woolf, Keynes, Strachey, Bell, and Fry suggests that Moore's was a presence that both inspired and tempered the ideas and doctrines of Bloomsbury. —S.R.

George Bernard Shaw

1745. Leary, D. J. **Shaw's Blakean Vision: A Dialectic Approach to HEARTBREAK HOUSE**, *MD*, 15:1, May 1972, 89-103. A significant clue to the mythological and archetypal nature of Shaw's play is to be found in Blake's prophetic poem, *The Four*

Zoas, which allegorizes the various capacities of mankind. Though the names of Shaw's characters are reminiscent of Greek myths, they are best understood by reference to Blake's conception of two components of feminine energy paralleled by two types of masculine will. Shaw's admiration for Blake as a poet-prophet of revolution derives partly from their sharing an intense desire to return to the lost Albion, so that dialectically man would end as he began, in a merging of his capacities. —T.A.S.

1746. Bernard Shaw Meets Mark Twain, MTJ, 16:1, Win. 1971-72. [A letter from Shaw to Cyril Clemens, telling about his meeting Twain upon two occasions and his reactions to the man is reproduced on the back cover.] —L.W.D.

William Olaf Stapledon

1747. Smith, Curtis C. William Olaf Stapledon: Saint and Revolutionary, Extrap, 13:1, Dec. 1971, 5-15. Although he has been ignored by mainstream critics and science-fiction fandom alike, Stapledon is a major author who seeks to show man how to extend his nature to new levels of perception. His myths are attempts to teach men to integrate all the knowledge they possess until it becomes useful and comprehensible and frees man from the alienation and powerlessness we all feel. In his masterpiece, **Last and First Men**, Stapledon resolves the conflicts of self versus community and personal versus political revolution by relating the future history of man's ultimately successful attempts to attain true community by transcending without extinguishing the individual. —W.R.

J. R. R. Tolkien

1748. O'Connor, Gerald. Why Tolkien's THE LORD OF THE RINGS Should not be Popular Culture, Extrap, 13:1, Dec. 1971, 48-55. This work should not be regarded as popular culture, for it is really an Establishment book. It glorifies age and disparages youth, virtually excludes women from the main action of the story, forces nearly all women who do appear into secondary roles, and glorifies high birth rather than merit. Further, among its most important values are authoritarianism and moral and political absolutism. —W.R.

H. G. Wells

1749. Scheick, William J. Reality and the Word: The Last Books of H. G. Wells, ELT 12:3, 1969, 151-154. Wells's **The Happy Turning** (1945) and **Mind at the End of its Tether** (1945) reveal the author's persistent pessimism. The expressed hope at the end of **The Happy Turning** for human reawakening and a turn to a "new, fearless, clear-headed way of living in which understanding will be the supreme interest in life" is recognized by the author to be a weak, private dream. The reality of World War II is stronger than the dream of an inner, paradisiacal world in which the human mind, imagination, brotherhood, and rational understanding might flourish. —S.R.

Leonard Woolf

1750. Gooneratne, Yasmine. Leonard Woolf's 'Waste Land': THE VILLAGE IN THE JUNGLE, JCL, 7:1, June 1972, 22-34. In this work Woolf treats his Ceylonese materials both realistically and metaphorically to present a serious and tragic view of man's condition. Characters struggle against themselves, others, society, and nature; but ultimately they are "doomed, even pathetic." —M.T.

Virginia Woolf

1751. Corsa, Helen Storm. **TO THE LIGHTHOUSE: Death, Mourning, and Transfiguration**, L&P, 21:3, 1971, 115-131. Analysis of Woolf's novel shows how the characters work through their mourning over the death of Mrs. Ramsay, and how the pattern and movement of the whole novel evoke, re-create, and delineate the mourning process. —M.K.

Poetry

1752. Rosenthal, M. L. **Dynamics of Form and Motive in some Representative Twentieth-Century Lyric Poems**, ELH, 37:1, Mar. 1970, 136-151. Modern American poetry tends to be designed with internal motion and balancing effects of tone and introspective emotion within a greater curve of movement. It tends to be structured and open-ended simultaneously, with a definite tendency toward letting-go. British poetry, on the other hand, has emphasized the development of compression, of inward vibration of a closed and meaningful system. Poets of both countries are experimental within traditions established predominantly by Pound and Eliot, though not necessarily derivative. —K.D.H.

AMERICAN

III. LANGUAGE

Linguistics

1753. Davis, Marianna W. **Verb Patterns in the Written Sentences of a Group of Students Enrolled in a Pre-College Curriculum**, CLAJ, 14:2, Dec. 1970, 197-204. It is contended that too many myths exist about language. Teachers should understand dialects before they undertake teaching standard English. A study was made of the verb patterns in written sentences of students enrolled in a pre-college program. Verbs were chosen for study because verbs are the most frequently misused construction. This study revealed an overuse of *have* and *has*, and *was* and *were*; the misuse of *be* to express an action or state, *like* as a verb, and *is* and *are* as separate forms, etc. To be completely effective teachers should analyze and understand the language patterns of their students and must know the characteristics of various dialects before they can successfully teach standard American English. —Ly.B.H.

IV. THEMES AND TYPES

Characters

1754. Shockley, Martin Staples. **The Teacher in American Literature**, SCB, 31:4, Win. 1971, 218-220. Irving's Ichabod Crane is physically unattractive, pompous, avaricious, and superstitious. Tom Sawyer's teacher, Old Dobbs, is severe and ill-tempered. Manton in Howells's *A Boy's Town* is a weakling and a failure. A recent thesis [Duncan, North Texas State U., no title, no date] lists the humble origins of fictional teachers: poor orphan girls, ambitious young men who go as soon as possible to better jobs, backwoods ignoramuses who are bullies, and professional teachers from normal school backgrounds. The last named presage more modern characters more gently dealt with by Aldrich (*Miss Bishop*), and Patton (*Good Morning, Miss Dove*). A further image not mentioned by Duncan is that of the fuddy-duddy college professor in Hollywood productions, a modern counterpart of Dr. Obed Battus, Ph.D., whose "book larnin'" is made to appear absurd by Cooper's Natty Bumppo in *The Prairie* (1827). All this reflects the popularity of anti-intellectualism as part of American culture. —O.M.

V. SEVENTEENTH AND EIGHTEENTH CENTURIES

Jonathan Edwards

1755. Abelow, Henry. **Jonathan Edwards's Letter of Invitation to George Whitefield**, WMQ, 29:3, July 1972, 487-489. Whitefield arrived in Lewes Town, Delaware, on Oct. 30, 1739. During his tour of the Colonies, he drew large crowds wherever he appeared. Wishing for a revival of piety in his own congregation, Edwards wrote to Whitefield on Feb. 12, 1740, inviting him to Northampton, Massachusetts. This heretofore unpublished letter . . . "helps to clarify the circumstances of Whitefield's journey to New England; . . . illuminates Edwards's temperament; . . . and . . . adds to our knowledge of Edwards's view on his times, his ministry, the millenium, and the English church and nation." [The letter is printed.] —L.K.U.

Captain John Smith

1756. Craven, Wesley Frank. **A New Edition of the Works of Captain John Smith**, WMQ, 29:3, July 1972, 479-486. In association with the Newberry Library, the Society for the History of Discoveries, and the Jamestown Foundation, the Institute of Early American History and Culture is sponsoring a modern edition of Smith's works to be edited by Philip L. Barbour and published by the U. of North Carolina Press. The standard edition of Smith's *Works* was edited by Edward Arber and first published in 1884. Since that time, scholars have expanded their knowledge of the context in which Smith should be read. —L.K.U.

VI. NINETEENTH CENTURY, 1800-1870

Herman Melville

1757. Ray, Tommy Joe. **Delano's Devils; or, A Case of Libel**, UMSE, 12, 1971, 59-64. Ray B. Browne (in *Critical Approaches to American Literature*, I, 309-325, Thomas Crowell, 1949) misreads Melville's *Benito Cereno* as an attack on slavery stressing the bestiality of the white sailors. [Melville passages are quoted against critical allegations.] —S.M.A.W.

Edgar Allan Poe

1758. De Grazia, Emilio. **Edgar Allan Poe, George Lippard and the SPERMACEIN AND WALNUT-COFFIN PAPERS**, PBSA, 66:1, 1st Qt. 1972, 58-60. These papers in the *Philadelphia Citizen Soldier* (1843) have been attributed to Poe, but it seems more likely (in terms of motive, style, and subject matter) that Lippard was the author. —G.T.T.

John Greenleaf Whittier

Cf.: Item 1806.

Southern Literary Messenger

1759. Tucker, Edward L. **"A Rash and Perilous Enterprize": The SOUTHERN LITERARY MESSENGER and the Men Who Made It**, VaCav, 21:1, Sum. 1971, 14-21. This periodical first appeared in Aug. 1834. Designed to appeal to a wide variety of readers, it ran for 30 years, until the war and financial difficulties dealt the death blow. Most of its early editors were young journalists, the most famous of whom was Poe, who served for only one year. It later years it become more closely identified with Southern authors and views. —R.L.C.

VII. NINETEENTH CENTURY, 1870-1900

Ambrose Bierce

1760. Monteiro, George. Addenda to Gaer: Bierce in **THE ANTI-PHILISTINE**, PBSA, 66:1, 1st Qt. 1972, 71-72. The listings of Bierce's contributions to the *Anti-Philistine* (1897) in Joseph Gaer's *Ambrose Gwinett Bierce: A Bibliography and Bibliographical Data* (California Literary Research Project, Monograph 4, 1935) are incomplete [and are here corrected]. —G.T.T.

Stephen Crane

1761. James, Overton Philip. The "Game" in **THE BRIDE COMES TO YELLOW SKY**, XUS, 4:1, Mar. 1965, 3-11. Crane's unconventional western displays tightly knit structure, conflict, ironic incident, the moral problem of conduct, and collapse. It is a fusion of seriousness and comicality about games. The recognition of the game and its blend of soberness and amusement allows us to catch the comic tone of the story. The games are about custom and the coming of a new era, and when they are over, no one is harmed. —D.D.N.

Shelby Foote

1762. Shepherd, Allen. Technique and Theme in Shelby Foote's **SHILOH**, NMW, 5:1, Sp. 1972, 3-10. This work is notable chiefly for Foote's manipulation of multiple points of view: among his first-person narrators are soldiers from both sides in the Civil War and from varied military ranks. By this technique he portrays successfully the diverse responses of human nature under the crisis of war. —M.T.

William Dean Howells

1763. Fortenberry, George. The Unnamed Critic in William Dean Howells' **HEROINES OF FICTION**, MTJ, 16:1, Win. 1971-72, 7-8. In this work Howells analyzes Scott's heroines and their unique artificiality; he then leads into a discussion of Cooper's heroines and their artificiality. Howells asserts that since he knows little about Cooper, he turned to a "literary friend" who was quite familiar with Cooper's works. Twain's tongue-in-cheek comments which are mentioned by Howells make it almost certain that Twain was the unnamed critic mentioned. —L.W.D.

1764. Halfmann, Ulrich. Addenda to Gibson and Arms: Twenty-three New Howells Items, PBSA, 66:2, 2nd Qt. 1972, 174-177. [The addenda to *Bibliography of William Dean Howells* (N.Y. Public Library, 1948) consist mostly of literary criticism and two prose sketches.] —G.T.T.

Henry James

1765. Wolf, H. R. The Psychology and Aesthetics of Abandonment in **THE AM-BASSADORS**, L&P, 21:3, 1971, 133-147. Lambert Strether's search for self-identity and for psychic rebirth by means of a symbolic reunion with his lost mother contributes to an understanding of the psychology of the abandoned child as it is dramatized in this work and to the aesthetic effectiveness of the novel. —M.K.

1766. Stoeck, Taylor. Words and Deeds in **THE PRINCESS CASAMASSIMA**, ELH, 37:1, Mar. 1970, 95-135. James's political novel is in the tradition of Flaubert's *Sentimental Education*, Dostoevsky's *The Possessed*, Conrad's *Under Western Eyes*, and especially Turgenev's *Virgin Soil*, which address themselves to the interdependence of revolutionary language and reality. Discourse has the power to delude men about

the nature of reality, almost to bring into existence a reality of its own. Hyacinth Robinson, caught in the predicament between committed action and distanced thought, enters an inverse relationship with society by vowing to destroy it. This move eliminates his dilemma by making all his actions contingent ones; thus, paradoxically, his vow to destroy society gives him access to that society by removing his hesitation to act for fear of being put into a false position. The inevitable conflict between his vow and his developing love for his world results in suicide, leaving open the question of the opposition between word and deed; his word does not lead to his deed; it creates it.

—K.D.H.

Mark Twain

1767. Ritunnano, Jeanné. **Mark Twain vs. Arthur Conan Doyle on Detective Fiction**, MTJ, 16:1, Win. 1971-72, 10-14. Doyle's *Study in Scarlet* forms the basis for Twain's burlesque of Holmes detective stories, in his *A Double-Barreled Detective Story*. The plots deal with two human bloodhounds who travel the world seeking revenge and involve girls whose fathers die and whose husbands are the culprits. The stories are set primarily in the American West. The authors handle the plots differently, of course, and Twain does indeed satirize the whole body of Sherlock Holmes fiction, but the parallels between the two stories are unmistakable.

—L.W.D.

1768. Andersen, David M. **Basque Wine, Arkansas Chawin' Tobacco: Landscape, and Ritual in Ernest Hemingway and Mark Twain**, MTJ, 16:1, Win. 1971-72, 3-7. An interesting parallel exists between events in *The Sun Also Rises* and *Huckleberry Finn*. Hemingway weaves together the pleasant, quiet landscape of Burguette and the Basque wine, a social commodity, accompanied by a strict ritualistic method of drinking the wine, to depict harmonious, close friendship. In *Huckleberry Finn*, the landscape (a small, friendly Arkansas town) is coupled with a group of friends who bicker over chewing tobacco in a daily ritual. Both authors show that exchange and reciprocation is the means by which men are bound together and that non-reciprocity is theft and the destroyer of civilization.

—L.W.D.

1769. Millichap, Joseph R. **Calvinistic Attitudes and Pauline Imagery in THE ADVENTURES OF HUCKLEBERRY FINN**, MTJ, 16:1, Win. 1971-72, 8-10. The premise that this work is actually a Calvinistic view of man contained by his human inheritance is supported by Twain's Presbyterian background and by his consistent use of Pauline imagery. Paul's vision of man's fallen nature and his advice to "put off . . . the old man, and . . . put on the new" seems to apply readily to Huck's pap, whom Huck refers to as "the old man." Even when the real man is dead, the generic "old man" exists in an evil society and will continue to plague Huck, just as sin continues to plague mankind.

—L.W.D.

1770. Rowlette, Robert. **Mark Twain's Barren Tree in THE MYSTERIOUS STRANGER: Two Biblical Parallels**, MTJ, 16:1, Win. 1971-72, 19-20. Christ's miracle of feeding the 5,000 and his cursing of the fig tree are paralleled in this work. Satan produces a tree which supplied fruit to thousands of Indian natives. Although Christ cursed the fig tree for bearing no fruit, Satan curses his fruit-bearing tree when a Portuguese claims the tree as his since it grows on his land. Satan's curse goes one step further in that the Portuguese is told that he can live so long as he can keep the tree alive—by watering it every hour each night.

—L.W.D.

1771. Cronin, Frank C. *The Ultimate Perspective in PUDD'NHEAD WILSON*, MTJ, 16:1, Win. 1971-72, 14-16. The central intelligence or the omniscient narrator through which the reader examines the entire novel is the ultimate perspective in this work. Because of Twain's skillful use of the central intelligence, the discrepancy between appearance and reality is fully exposed, and the reader is able to visualize Twain's belief that there is no answer to the "echoing question: What is man?"
—L.W.D.

1772. Denton, Lynn W. *Mark Twain and the American Indian*, MTJ, 16:1, Win. 1971-72, 1-3. Twain's prejudiced attitudes toward the American Indian were formed particularly during his journey to Nevada. In *Roughing It* he castigates the Indian as "the wretchedest type of mankind I have ever seen," and his attack on Cooper's Noble Red Man is legendary. However, Twain began to change his attitudes as he became convinced that white-oriented civilization was responsible for the introduction of evil into a once-pure society in danger of extinction. Ultimately he attacked the Puritans and their "civilizing influences" which destroyed the Indian. Addressing the New England Society to Honor the Pilgrims, he said, "My first American ancestor . . . was an Indian."
—L.W.D.

1773. Gregory, Ralph. *John A. Quarles: Mark Twain's Ideal Man*, MHSB, 25:3, Apr. 1969, 229-235. The young Twain was much influenced by his uncle (Quarles), a storekeeper, farmer, and judicial officer in Monroe County, Missouri. During his youth Twain spent two or three months a year on his uncle's farm. Quarles was known for his free thinking and his humorous tales, and Twain often copied bits of his conversation in his notebook. He may have been a source for *The Celebrated Jumping Frog of Calaveras County*.
—L.M.L.

Cf.: Items 1746 and 1763.

VIII. TWENTIETH CENTURY

James Taylor Adams

1774. Mellon, Patsy, and Edward L. Henson, Jr. *James Taylor Adams, 1893-1954: Mountain Scholar*, VaCav, 21:4, Sp. 1972, 12-17. Throughout Appalachian Virginia almost every community has had a local scholar who collected indiscriminately a vast amount of historical material. One of these was Adams of Wise County, who, with virtually no formal education, not only made such a collection, but also edited two short-lived magazines and two collections of ballads—*Gallows Songs* and *Death in the Dark*.
—R.L.C.

Sherwood Anderson

1775. Johnson, Richard Colles. *Addenda to Sheehy and Lohf's Bibliography of Sherwood Anderson*, PBSA, 66:1, 1st Qt. 1972, 61. Items supplementing Eugene Sheehy's and Kenneth Lohf's *Sherwood Anderson: A Bibliography* (Talisman, 1960) appear in *Newberry Library Bulletin*, n.s. 6:8, July 1971.
—G.T.T.

Ray Bradbury

1776. Reilly, Robert. *The Artistry of Ray Bradbury*, *Extrap*, 13:1, Dec. 1971, 64-74. Bradbury deserves attention as a serious literary artist. In *The Martian Chronicles*, *Fahrenheit 451*, and *Something Wicked This Way Comes* Bradbury presents some of the primary themes of our time—the necessity for men to love and communicate with

one another, the possible misuses of science, and the difficulty of maintaining humane values in the modern world—in ways appropriate to the modern age. In each case the themes are integrated with and develop naturally from the fictional worlds portrayed. In addition, although all his characters talk the same way, Bradbury's style is a versatile, powerful one which he uses to draw the reader into his imaginary worlds.
—W.R.

Hart Crane

1777. Simpson, William T. **An Explication of Hart Crane's BLACK TAMBOURINE**, XUS, 7:3, Nov. 1968, 5-7. This work is about the prejudice which holds back the American Negro poet. Although Crane criticizes the society for ignoring black talent, he optimistically proposes that the quality of black creativity will overcome the bias against it. The image of the black poet is multiply symbolic, representing both blacks and poets in general.
—D.D.N.

1778. Schwartz, Joseph, and Robert C. Schwelk. **CALM Addendum No. 3: THE LITERARY MANUSCRIPTS OF HART CRANE**, PBSA, 66:1, 1st Qt. 1972, 64-65. The seven poems which Kenneth Lohf has identified as those which Crane sent to Charles Bubb in 1918 are probably not the ones Crane sent, since his letter makes clear that he was sending poems already published in the *Pagan* and *Little Review*. In addition, entry A31 is the typescript of *Voyages* as it appears in *White Buildings*, not in *Little Review*. [Lohf's work was published in the series *Calendars of American Literary Manuscripts* (Ohio State U., 1967).]
—G.T.T.

Donald Davidson

Cf.: Item 1833.

Theodore Dreiser

1779. Dance, Daryl C. **Sentimentalism in Dreiser's Heroines Carrie and Jennie**, CLAJ, 14:2, Dec. 1970, 127-142. Dreiser's work is a mixture of the old sentimentalism and the new realism and naturalism. As an editor he was sympathetic to the sentimental, although he wanted to depict life as it is. Stock figures of the sentimental novel are found in *Jennie Gerhardt* and *Sister Carrie* and both heroines are in this tradition. The novels have similarities but are most notable for their differences. Dreiser blames society for rewarding the strong and censuring the weak. He breaks with the sentimental tradition by depicting Jennie and Carrie as virtuous for having given themselves.
—Ly.B.H.

Ralph Ellison

1780. Heller, Arno. **Ralph Ellisons INVISIBLE MAN: Das Rassenproblem als Analyse moderner Existenz**, NS, 21:1, Jan. 1972, 2-9. In becoming conscious of his race, Ellison's hero becomes conscious of his human existence in general. His solution of the problems confronting him is a withdrawal into his own creative personality. In this respect Ellison is more closely related to the European novelistic tradition than to black literature. (In German)
—K.P.S.J.

William Faulkner

1781. Clark, Eulalyn. **Ironic Effects of Multiple Perspective in AS I LAY DYING**, NMW, 5:1, Sp. 1972, 15-28. Faulkner's manipulation of 15 points of view, all with

varied levels of consciousness, produces dramatic irony which makes the reader a spectator. This technique heightens the discrepancies between the characters and their knowledge or ignorance about each other. It also provides humor and irony in the work as the reader learns to test the credulity of virtually every statement every character makes. Thematically, the most significant aspect of this ironic work is that it points up the "unreality of absolute truth."
—M.T.

1782. Pinsker, Sanford. **An Ironic Reading of William Faulkner's THE BEAR**, Topic, 12:23, Sp. 1972, 35-51. McCaslin is central to an understanding of this work, and his journey into the woods in the hunt is an experience in learning, which has often been emphasized, and in unlearning, which has not received due attention. Ike learns from Sam the lessons of the woods and isolated life, only to find, wilderness destroyed, that the lessons now have no possibility of practical application. His learning having come to naught, Ike must be seen in an ironic light as he is left without a solution to the changing scene about him.
—A.I.D.

1783. Vinson, Audrey L. **Miscegenation and its Meaning in GO DOWN, MOSES**, CLAJ, 14:2, Dec. 1970, 143-155. Miscegenation is a submerged issue throughout Faulkner's work. *Go Down, Moses* treats not only the general meaning of miscegenation as racial blood mixing, but treats other aspects of the idea such as quasi-blood mixing in rituals, and the rejection and isolation resulting from miscegenation. Faulkner employs a number of linguistic devices for the treatment of this theme: names that suggest meaning, pregnant words such as consort, guest, blood, and language that creates tableaux. His indirect approach failed to identify completely this underlying theme.
—Ly.B.H.

1784. Inge, M. Thomas. **Faulknerian Light**, NMW, 5:1, Sp. 1972, 29. The title, *Light in August*, refers to daylight, according to Faulkner's answer to a question put to him at the University of Virginia, not to the rural saying that an animal or a woman is "light" after giving birth. [This note is a response to Benjamin W. Griffith's *Faulkner's Archaic Titles and the SECOND SHEPHERD'S PLAY*, NMW, 4:2, Fall 1971, 62-63 (AES, 15:7, Mar. 1972, 2155)].
—M.T.

1785. Stephens, Rosemary. **Mythical Elements of PANTALOO IN BLACK**, UMSE, 11, 1971, 45-51. Faulkner's artistry is revealed in his use of archetypes and ritual, which universalizes a regional story of lost happiness and escape through death incurred in destroying evil. The commedia dell'arte analogy of the inarticulate hero "dependent upon gestures, desolate because his love has returned to the spirit world," deepens the irony of the black protagonist's inner turmoil and white misunderstanding of his outbursts.
—S.M.A.W.

1786. Davis, Scottie. **Faulkner's Nancy: Racial Implications in THAT EVENING SUN**, NMW, 5:1, Sp. 1972, 30-32. Contrary to most critical opinion, Nancy is less the victim of racial prejudice than of her own character. She is pathetic, vindictive, and masochistic; and she uses her negritude to try to escape responsibility for her behavior.
—M.T.

1787. Lloyd, James Barlow. **An Annotated Bibliography of William Faulkner, 1967-1970**, UMSE, 12, 1971, 1-57. [Covering secondary Faulkner material from Jan. 1967 to the summer of 1970 and beyond, this bibliography supplements Maurice Beebe's

checklists in *Modern Fiction Studies* (the latest in 13:1, Sp. 1967, 115-161) and other bibliographers' listings (enumerated). Entries under bibliography, biography, and criticism, with subheads such as nostalgia, racial attitudes, public life, sources, influence, and individual works, include objective annotations "which are more like abstracts."] —S.M.A.W.

F. Scott Fitzgerald

1788. Margolies, Alan. *F. Scott Fitzgerald's Prison Play*, PBSA, 66:1, 1st Qt. 1972, 61-64. In 1937 Fitzgerald reported that he had nearly finished a prison play, but by the end of the year he decided he would have to rewrite it because of its similarity to current gangster films. The Fitzgerald Papers at Princeton include a notebook containing a few notes and outlines for this play, but "little else related to it is known to exist." —G.T.T.

John Fox, Jr.

1789. Tucker, Edward L. *John Fox, Jr.: Bon Vivant and Mountain Chronicler*, VaCav, 21:4, Sp. 1972, 18-29. Fox, the popular author of *The Little Shepherd of Kingdom Come* and *The Trail of the Lonesome Pine*, was a man of complex personality who lived a life of dramatic contrasts. He wrote of the simple mountain people of southern Appalachia, lived with them, and empathized with them. Yet he loved travel and the excitement of sophisticated city life, as exemplified by his marriage to the temperamental musical comedy star, Fritzi Scheff. —R.L.C.

John Hawkes

1790. Stubbs, John C. *John Hawkes and the Dream-Work of THE LIME TWIG and SECOND SKIN*, L&P, 21:3, 1971, 149-160. Hawkes deliberately draws upon the unconscious as manifested in dream-distortion in order to develop his scenes or visualizations. Thus working close to psychic materials, he is enabled to express his ideas about the brutal longings, the nightmare, of human existence. —M.K.

Ernest Hemingway

1791. Thomsen, Christian W. *Liebe und Tod in Hemingways ACROSS THE RIVER AND INTO THE TREES*, NS, 20:12, Dec. 1971, 665-674. An interpretation of the central motives of love and death reveals several inconsistencies in Hemingway's novel. Most critics, however, have been blind to some departures and the transitory character of the work in Hemingway's development. (In German) —K.P.S.J.

Cf.: Item 1768.

Frank Herbert

1792. Parkinson, Robert C. *DUNE—An Unfinished Tetralogy*, Extrap, 13:1, Dec. 1971, 16-24. *Dune Messiah* should be considered not as a sequel to *Dune* but as the intermediate section of an incomplete work which may someday be a trilogy, a tetralogy, or something even longer. When *Dune Messiah* is viewed not as a repeat performance but as a further installment, it becomes clear that the two novels relate the process of life, beginning with Paul Atreides's birth at the start of *Dune*, continuing with his growth (in the rest of *Dune*), maturity, and death (in *Dune Messiah*), and concluding with the initial phase of his immortality. It is a logical conclusion that his immortality and its consequences will be the subject of the last book. —W.R.

John Logan

1793. Bell, Marvin. **Logan's Teaching**, Voy, 4:3&4, Sp. 1971 & 1972, 38-39. Logan is a great teacher in part because he is not as concerned with technique as he is with what students' poems are really about and what their implications are. —B.F.

1794. Bly, Robert. **John Logan's Field of Force**, Voy, 4:3&4, Sp. 1971 & 1972, 29-36. Logan is a masculine writer who is "one of the great masters in English of body sound." He conveys deep emotions with his moving language and with his "marvelous openness." —B.F.

1795. Logan, John. **John Logan on Poets and Poetry Today**, Voy, 4:3&4, Sp. 1971 & 1972, 17-24. Poetry is the greatest genre because it "is the expression in literature of the narrowest or first circle of encounter, the circle of one's self." Poets build in their works the bodies of their parents of the opposite sex and lyrically express the tragic battle (or the "primal scene") between themselves and their parents. This accounts in part for the early deaths of some lyric poets who would rather die than face the sexuality of their mothers. —B.F.

Arthur Miller

1796. Ferres, John H. **Still in the Present Tense: THE CRUCIBLE Today**, UCQ, 17:4, May 1972, 8-18. This play is about the necessity of being true to oneself in the face of authority. Proctor's dissent "is a paradigm of the intellectual misgivings of many today." The witchcraft trials are an "inevitable explosion" in a society torn between mystery and rationalism. The authority figures really are men of principle, just as the dissenters are not entirely enlightened. **The Crucible** is not a morality play. —N.D.M.

T. C. Murray

1797. Sochatoff, A. Fred. **Two Modern Treatments of the Phaedra Legend**, CaSE, 12, 1972, 80-86. Although O'Neill's **Desire Under the Elms** (1926) and T. C. Murray's **Autumn Fire**, 1924) are modelled after Euripides's **Hippolytus**, each adaptation revolves around a thematic word not found in the original. O'Neill's play, like Euripides's, does revolve, in part, around "desire," but also around the other noun in the title—**Elms**: "the opening and closing speeches of **Desire Under the Elms**, in addition to the title, underscore the compelling drive of the characters in the play for land." The chief deviation from its classical source in Murray's play is indicated, too, in the title, with the word **Fire**: "We see the fire burning in Ellen, in Michael, in Nance, in Owen, but at the end it is the burned-out fire of Owen that remains in our minds most prominently." —E.F.H.

George Jean Nathan

Cf.: Item 1799.

Flannery O'Connor

1798. Blackwell, Louise. **Flannery O'Connor's Literary Style**, AnR, 10, Sum. 1972, 57-65. By stressing actions rather than the qualities of her characters, O'Connor can dispense with lengthy descriptions, but she is in no way an innovator. "Talking within a community," accurately describes her use of symbolism, metaphor, imagery, and regional idiom. Her fresh comparison of human beings and human characteristics with

inanimate objects results in a uniquely personal style that retains a proverbial ring. Her most frequently employed symbols occur in descriptions of sun and moon, sky and clouds, earth, fire, and water. "Her writing is concerned with the very serious subject of man in relationship to God and her directness in dealing with the subject can hardly be called ugly."
—D.J.M.

Eugene O'Neill

1799. Highsmith, James Milton. *The Cornell Letters: Eugene O'Neill on His Craftsmanship to George Jean Nathan*, MD, 15:1, May 1972, 68-88. O'Neill's letters to Nathan contain insights into O'Neill's methods of composition, evaluations of many of his plays, and incidental reactions to the world around them. The indications of a rewarding and long-lasting friendship between the two men are incontrovertible. O'Neill wanted privacy as much as he wanted esteem, but ordinarily he seems more concerned about the approval of such friends as Nathan than he does about popular adulation. Though he often defends his works against Nathan's criticism, he remains appreciative of the critic's acumen and uses him as a sounding board; in the process he reveals many details about the origin of his plays, the obstacles to their completion, and the nature of his revisions.
—T.A.S.

Cf.: Item 1797.

Walker Percy

1800. Blouin, Michael. *The Novels of Walker Percy: An Attempt at Synthesis*, XUS, 6:1, Feb. 1967, 29-42. In Percy's two novels, *The Moviegoer* and *The Last Gentleman*, the family in its archetypal, evolutionary, and religious aspects stands as symbol for society and as source of drama, truth, and redemption. Both novels take place in periods of transition, and in each the young white Southerner with traditional values is a figure of irony and pathos.
—D.D.N.

Katherine Anne Porter

1801. Wiesenfarth, Joseph. *The Structure of Katherine Anne Porter's THEFT*, Cithara, 10:2, May 1971, 64-71. This work dramatizes epiphanies of loss and guilt. The protagonist learns to break her pattern of non-involvement as the incidents reviewed in her search for the stolen purse reveal loss of friendship and love. She "begins a detective and ends a woman. She changes an adventure into an experience and learns that she is neither as superior as she thought herself nor as alone as her guilt might make her seem."
—S.M.A.W.

Reynolds Price

1802. Shepherd, Allen. *LOVE AND WORK and the Unseen World*, Topic, 12:23, Sp. 1972, 52-57. Price's latest work (1968), like its predecessors, *A Generous Man* (1966) and *A Long and Happy Life* (1962), is short, but it adds an element of the supernatural to the world the former novels evoked. The presence of the "unseen world" in the novel, chiefly about the realization of failure, raises the novel to "a work of major stature."
—A.I.D.

Philip Roth

1803. Levine, Mordecai H. *Philip Roth and American Judaism*, CLAJ, 14:2, Dec. 1970, 163-170. Roth's first book, *Goodbye, Columbus*, was praised and condemned for its negative presentation of Jewish life, but was of sufficient stature to win a

national book award. His next novel, *Letting Go*, while more positive about the Jewish character was less well-received critically as was the subsequent *When She Was Good*, a novel without a single Jewish character. Determined to receive acclaim again, Roth returned to the familiar territory of American Jewry with the problems of *Portnoy's Complaint*. Many negative, prejudicial feelings regarding American Jews are reflected in the stereotyped presentation, and Portnoy is a most undesirable hero. Although praised and condemned, *Portnoy's Complaint* was generally well-received and critically acclaimed. —Ly.B.H.

Erich Segal

1804. Merry, Bruce. **Erich Segal's LOVE STORY: The Zero Degree of Language**, UWR, 7:2, Sp. 1972, 37-48. While many reasons have been advanced for the popularity of the novel, the fact that it provides maximum reader participation—that it tacitly invites the reader to write the book as he goes along—has not been considered enough. The plot is simple, the characters are universal and sympathetic, but most of all it is the language that allows the reader to be author. Using easily recognizable jargon, challenging but not threatening foreign words, and well-known slang; very few metaphors and similes; and a non-caustic humor, Segal works with the lowest common denominator of speech and style. The sentence structure is severely limited architecturally, with parataxis and repetition being the most prevalent elements. —R.C.P.

Robert Penn Warren

1805. Slack, Robert C. **Willie Stark and William James**, *CaSE*, 12, 1972, 71-79. All the *King's Men* clarifies Warren's remarks in the preface to the Modern Library edition (1953) of the novel that the "scholarly and benign figure of William James" provides an explanation for Willie's actions. Stark will retain Byram White, proven culprit, as Auditor in spite of Hugh Miller's protests. Miller defends abstract justice, but "Willie's defense rests on a philosophic position which places its faith in the present apprehension of concrete reality rather than in the rigidity of an abstract formulation": to prosecute White would fatally endanger Stark's administration and all of the good works effected by it. Stark's position is philosophical pragmatism—a subject on which James lectured eight times at the Lowell Institute in Boston in 1906. Willie's practice of this philosophy makes him more than just a crafty opportunist. —E.F.H.

1806. Ferguson, Suzanne. "Something Which the Past Has Hid," *SR*, 80:3, Sum. 1972, 493-498 (rev.-art., Robert Penn Warren, *John Greenleaf Whittier's Poetry: An Appraisal and a Selection*, U. of Minnesota, 1971). In one year, Warren has published three essays on "widely disparate American writers." What his subjects—Melville, Whittier, and Dreiser—have in common they share with Warren: a "fascination with the relation of the individual consciousness to the idea of America." Warren approaches Whittier's work biographically, historically, and as literature. Like Whittier, Warren came to recognize "the past and its burden," and Warren's study of Whittier is an attempt to gain a new perspective on his own role in American history. [A version of the essay, titled *Whittier*, first appeared in *SR*, 79:1, Win. 1971, 86-135 (*AES*, 14:9, May 1971, 2825).] —L.K.U.

Eudora Welty

1807. Curley, Daniel. **A Time Exposure**, *NMW*, 5:1, Sp. 1972, 11-14. The book of photographs *One Time, One Place*, with its foreword, is illuminating to the student of Welty. The pictures reveal the stock of her experience and imagination. The fore-

word indicates clearly what she believes to be the relationship between art and experience. The following tenets of her literary theory emerge: she knows her materials from experience; uses rural and small town settings and characters, eliminating the "public and noisy" elements of her home city, Jackson; finds "distance necessary for perspective"; believes that meaning emerges from art and is not forced upon it; attaches great importance to the relationship between feeling and gesture; and has little regard for speech as a means of communicating, by comparison to gesture and action. —M.T.

Edith Wharton

1808. Murphy, John J. **Edith Wharton's Italian Triptych: THE VALLEY OF DECISION**, XUS, 4:2, May 1965, 85-94. This work strongly suggests a painting in that it indicates Wharton's ability to arrange a cast of characters on a broad canvas. The prominent women of the foreground each symbolize one of the three background areas in which Duke Odo moves. The Duchess represents the established order of the nobility and the church; Fulvia is the representative of political and intellectual change; and Mirandalina and Momola symbolize the women of the masses. —D.D.N.

Tennessee Williams

1809. Costello, Donald P. **Tennessee Williams' Fugitive Kind**, MD, 15:1, May 1972, 26-43. Written at the midpoint of his career, Williams's *Orpheus Descending* reads like a paradigm of his moral and aesthetic obsessions. It expresses the corruption men suffer merely by being alive in this age and multiplies the images of decay. Throughout his plays people seem divided into two classes: those who accept corruption and those who try to flee. The fugitives are found in a variety of situations and are drawn with much more care and love than are the corrupted. Non-realistic references to water, fire, and the light-dark opposition appear frequently throughout the plays, often to strengthen the dramatic impact of his fugitives' efforts to escape into sex, artistic expression, or the past. —T.A.S.

William Carlos Williams

1810. Wagner, Linda. **Williams' Search: "To Have A Country,"** Criticism, 12:3, Sum. 1970, 226-238. Williams's book of essays, *In the American Grain* (1925), is part of his effort to find the meaning of America. From the arrangement of the essays, a dramatic conflict emerges which begins to define his America. Many of his heroes (Eric the Red, Columbus, Raleigh) are selfless servers of their tasks, yet repressed by the men they care for. They are implicitly contrasted to their repressors, whose blind allegiance to Puritan "virtues" of niggardliness, repression, and hatred can be blamed for America's ills. Joseph Smith and the Mormons, Cotton Mather and the Pilgrims, are opposed by Williams to the generous human understanding of Péré Laslas or Daniel Boone. Washington, Hamilton, Franklin, and Lincoln are treated in the perspective set up by the earlier essays, and only Lincoln emerges as a whole man. Lincoln becomes the inclusive American figure—his charity, his grotesque appearance, his rude death combine the "brutalizing desolation" and the perverse "flowering" of life in America. —K.D.H.

Poetry

Cf.: Item 1752.

General

Cf.: Item 1536.

WORLD LITERATURE IN ENGLISH AND RELATED LANGUAGES

AFRICA

John Pepper Clark

1811. Thomson, A. W. *The Political Occasion: A Note on the Poetry of John Pepper Clark*, JCL, 7:1, Jun. 1972, 83-93. Clark's early volume of poetry, *A Reed in the Tide*, contains verses of inconsistent quality; the weaker ones simply exploit current interests in African materials; the stronger ones are clear and grave, faltering only in concluding lines. His later volume, *Casualties*, a work occasioned by the Nigerian crisis and civil war, contains examples of solid poetic achievement. —M.T.

Christopher Okigbo

1812. Nwoga, Donatus I. *Okigbo's LIMITS: An Approach to Meaning*, JCL, 7:1, June 1972, 92-101. A section-by-section examination of this work reveals that the poem elicits a response from the reader that is more physical and emotional than intellectual. Okigbo draws symbols and images from his native and other mythologies to record Africa's past, warn and promise about its present and future, and discuss the creative spirit in itself and in its relationship to the community. —M.T.

General

1813. Gurr, A. J. *Third-World Novels: Naipaul and After*, JCL, 7:1, Jun. 1972, 6-13. In developing countries like those of Africa and the Caribbean, the 19th-century notion that novels should lead to extended sympathies flourished, and it encouraged novelists who portrayed the past. But in a developing culture, when artists are committed to change, a departure from the conventional form of the novel may be in order. Perhaps the type of writing best suited to such circumstances arises from blurring distinctions between fact and fiction, as Naipaul, Peter Abrahams, Chinua Achebe, and James Ngugi have done. —M.T.

AUSTRALIA

Marcus Clarke

1814. Boehm, Harold J. *The Pattern of HIS NATURAL LIFE: Conflict, Imagery, and Theme as Elements of Structure*, JCL, 7:1, Jun. 1972, 57-71. An analysis of the raging conflicts between good and evil which occur within and between characters in this work underscores Clarke's conviction that evil triumphs over good, with little, if any exception. Imagery drawn from animals and prisons illustrates man's enormous capacity for evil. Thus this novel about an outmoded convict system became a searching examination of man's bitterly constricted soul and by implication a study of the meaning of freedom. —M.T.

Joseph Furphy

1815. Douglas, Dennis. *Tom Collins's Conscience*, AusQ, 36:4, Dec. 1964, 75-82. Though first published in 1903, Furphy's novel *Such Is Life* did not command extensive critical interest until the 40's. Critics have estimated its theme variously, noting its artistic unity and accusing it of excessive complexity. It has been interpreted in social, moral, political, and philosophical terms. The novel represents a practical resolution between arbitrary destiny and man's desire for predictable patterns. As a comedian of manners, Furphy produces type characters with external motivations. Through his main character, Tom Collins, Furphy demonstrates the morality of human responsibility and the modification of that ideal required by real circumstances. The result is a display of a tough, limited frontier morality based on social reality. —L.M.L.

Jack Lindsay

1816. Fotheringham, Richard. **Expatriate Publishing: Jack Lindsay and the Fanfrolico Press**, Meanjin, 31:1, Mar. 1972, 55-61. [The failures and accomplishments of the London-based Fanfrolico Press during its six-year history (1924-1930) are summarized; special attention is given to its philosophical basis.] —W.R.

Kenneth Mackenzie

1817. Jones, Evan. **A Dead Man Rising: The Poetry of Kenneth Mackenzie**, AusQ, 36:2, June 1964, 70-79. Mackenzie's early poetry was influenced by several Sydney poets, especially Hugh McCrae. The quality of his work was uneven since he lacked the artistic discipline to control his fluent blank verse, and in attempting to represent a life that surpassed actual experience, he often produced childish fantasies. Mackenzie is usually anthologized for his poems of sexual love. These poems present the sexual act as a consummation of a relationship that is more than physical and are important in that they represent some of the first sexual poetry since the early 17th century. In his later poetry, both more disciplined and more strained, he confronted silence, artistic isolation and death. However, these themes are not cheerless, since he finally achieved in his poetry a serenity in the face of fear. —L.M.L.

Christina Stead

1818. Pybus, Rodney. **The Light and the Dark: The Fiction of Christina Stead**, Stand, 10:1, 1968, 30-37. Stead's novels have been neglected for too long, making her perhaps "the most unjustly neglected major novelist writing in English in the last 50 years." Her masterpiece is **The Man Who Loved Children**; the novellas in **The Puzzleheaded Girl**, however, provide an excellent introduction to her work. Her fiction is largely concerned with "the struggle between the sexes," and is characterized by psychological perceptions "intuitively conceived rather than rationally explicative." —S.R.

General

1819. Bartlett, Norman. **Home Thoughts from Abroad: The Object As it Really Is**, Meanjin, 31:1, Mar. 1972, 78-83. Australian artists and writers struggle too hard to be the same as their counterparts in England and America; they should concentrate on helping Australians analyze what it means to be Australian rather than English or American. —W.R.

Cf.: Item 1538.

CANADA

Robert Kroetsch

1820. Brown, Russell M. **An Interview with Robert Kroetsch**, UWR, 7:2, Sp. 1972, 1-18. [This article is a transcript of a taped interview with Kroetsch in Dec. 1970. Topics include Kroetsch's **The Studhorse Man** (Simon & Schuster, 1970) and **Alberta: High Country West** (St. Martin, 1969), his craft of fiction, the differences between being a Canadian writer and an American writer, and the artist's reactions to the critics.] —R.C.P.

Malcolm Lowry

1821. Sister Christella Marie. **UNDER THE VOLCANO: A Consideration of the Novel by Malcolm Lowry**, XUS, 4:1, Mar. 1965, 13-27. This work is the story of Consul Firmin and his struggle with God and himself, a theme that has been ignored

too long in western fiction. This neglected novel is one of the great novels of the 20th century and displays fine insight into man's tragic condition. —D.D.N.

Mordecai Richler

1822. Birbalsingh, F. M. **Mordecai Richler and the Jewish-Canadian Novel**, JCL, 7:1, Jun. 1972, 72-82. Jewishness and Canadianism constitute the leading themes and concerns of all of Richler's works. An examination of *The Acrobats*, *Son of a Smaller Hero*, *A Choice of Enemies*, *The Apprenticeship of Duddy Kravitz*, *The Incomparable Atuk*, and *Cocksure* reveals his pervading concern with the "psychology of minorities" and his not uncritical love of country. He should be rated with prestige equal to that of his contemporary commonwealth writers. —M.T.

Fiction

1823. Hesse, M. G. **The Theme of Suicide in the French-Canadian Novel since 1945**, Mosaic, 5:4, Sum. 1972, 119-134. Since 1945 suicide has received "a treatment unprecedented with regard to its breadth and profundity, which is not explained merely in terms of an increased literary creativity," but "is due rather to international and cultural influences. Both the period and the preference for the novel are directly related to the theme." Regional attitudes imply special degrees of emphasis on the theme of suicide with reference to the eternal dilemma of man, who questions the meaning of life, the family, the role of absolute values, personal and social alienation arising out of unhappy love affairs, physical illness, old age, and politics. [Specific reference is made to many French-Canadian novelists.] —D.J.M.

COMMONWEALTH

General

Cf.: Item 1694.

INDIA

Mulk Raj Anand

1824. Cowasjee, Saros. **Mulk Raj Anand: The Early Struggles of a Novelist**, JCL, 7:1, Jun. 1972, 49-56. A survey of Anand's early life, his training, reading, and correspondence reveals how difficult it was for an Indian writer to get British publication in the 1930's. His current prestige as the most important Indian novelist belies the trauma, frustration, and disappointment that he endured in his early efforts to get his works into print in England. —M.T.

R. K. Narayan

1825. Argyle, Barry. **Narayan's THE SWEET-VENDOR**, JCL, 7:1, Jun. 1972, 35-44. In this work Narayan's interest in similarities transcends the obvious contrasts between the young and the old, the east and the west. Throughout the novel he is concerned with ideas of order, love, freedom, and imagination, whatever their cultural origins or sources may be. —M.T.

Raja Rao

1826. Nagajan, S. **A Note on Myth and Ritual in THE SERPENT AND THE ROPE**, JCL, 7:1, Jun. 1972, 45-48. The worship of Ramaswami by Savithri is one Indian ritual of central importance in Rao Raja's *The Serpent and the Rope*. This adoration

of one human being by another recalls Indian myths about utterly devoted wives who help their husbands regain their lost heritage and who even bring them back from death itself. The myths point up the idea that the aim of marriage is "the realization of the sole reality of the self." —M.T.

IRELAND

Samuel Beckett

1827. Starnes, Patrick. **Samuel Beckett: An Interview**, *AnR*, 10, Sum. 1972, 49-53. [Beckett granted this interview on the condition that he not be asked about his literary work.] He spends his free time in his garden in the Marne country near Paris. He does not like London and has an unflattering opinion of George Steiner. "Originality, talent, even genius are nothing compared to common sense and the sort of intellectual honesty which will not accept cheap tricks as a substitute for painstaking and reckless work. . . . Yes, in the long run there is more pain than joy in writing." —D.J.M.

Tomas Críthin

1828. O'Fiannachta, Padraig. **ALLAGAR NO hINISE [ISLAND TALK, CONVERSATIONS, CHATTER]**, *Eire*, 7:2, Sum. 1972, 110-121. [This article is written in the native Irish language. The English preface suggests that this work contains significant sketches of life in the Blasket Islands in the early 20th century. Excerpts are quoted in the article.] —M.T.

Brian Friel

1829. Levin, Milton. **Brian Friel: An Introduction**, *Eire*, 7:2, Sum. 1972, 132-144 (rev.-art., *Crystal and Fox* and *The Mundy Scheme*, Farrar, Straus, & Giroux, 1972). An examination of these two plays against the background of his earlier works suggests that in the first, Friel makes an ambitious attempt at tragedy in a realistic mode on the theme of recapturing the past, although he fails to give his theme "any resonance." The second is savage and angry political satire. In these works, as in his earlier ones, the playgoer and the reader sense that Friel, currently the most important Irish playwright, is developing a dark and tragic view although he has not voiced it with absolute clarity. —M.T.

James Joyce

1830. Ormsby, Frank, and John Cronin. "A Very Fine Piece of Writing": **IVY DAY IN THE COMMITTEE ROOM**, *Eire*, 7:2, Sum. 1972, 84-94. An examination of setting, style, character, episode, and structure in *Ivy Day in the Committee Room* indicates that the story expresses Joyce's anger at degeneration and decay of political and social life in Dublin and Ireland after the death of Parnell. —M.T.

1831. Bogorad, Samuel N. **Saved or Stolen? The Gold Coin in TWO GALLANTS**, *Eire*, 7:2, Sum. 1972, 62-66. A careful examination indicates that the girl who gives gold to the two ne'er-do-wells stole it from her employer and that she practices petty theft on a fairly regular basis. Disagreements among recent students of Joyce on this point are thus resolved. —M.T.

1832. Dalton, Jack P. **The Text of ULYSSES**, *Eire*, 7:2, Sum. 1972, 67-83. A comparative examination of Mss, typescripts, various editions, and correspondence indicates the great difficulty of recovering and preserving the works as the author writes and the absolute centrality of editorial work to literary studies. —M.T.

1833. Dessommes, Larry. **The Antipodes of Modern Literature: A Discussion of Joyce and Davidson**, SCB, 30:4, Win. 1970, 179-181. For Joyce, time is the measure of motion. His Stephen Dedalus affirms the real existence of things past and present in an eternal continuum. This view robs nature of its "creatural quality," and God appears only as a tinkerer with forms. In contrast, Davidson's version of the Ulysses story in his poem, **Old Sailor's Choice**, follows Augustine's idea that past, present, and future are dependents of the present and expresses this idea in the phrase, "Myth that is the truest memory/Prophecy, that is poetry." Donaldson portrays a more positive hero than Joyce's Bloom or Dedalus, who both admit the past only in terms of the present. —O.M.

1834. Paterakis, Deborah Tannen. **Mananaan MacLir in ULYSSES**, *Eire*, 7:3, Aut. 1972, 29-35. The Irish sea god, Mananaan MacLir, is an important figure in this work. An examination of his background in myth and of the scenes in *Ulysses* in which he appears indicates that he is a "symbol of shape-changing, theosophical metempsychosis, the father-son relationship, and the regaining of the true home." He is therefore significant in the really major motifs of the novel. —M.T.

1835. Steinberg, Erwin R. **The Sources of the Stream**, *CaSE*, 12, 1972, 87-101. In *Ulysses*, Joyce reveals "the ability to translate some of the intellectual and aesthetic ideas of his day into imaginative fictional techniques." His attempt to present the inner consciousness of his characters has its root in impressionist painters and Symbolist poets. Joyce's concern with overcoming "the linearity of language" is rooted in Flaubert, Dujardin, Mallarmé, and Apollinaire. Thus Joyce culminates in his *Ulysses*, especially, the search among earlier painters and writers for a balance of realism and subjectivism and for new ways to impart simultaneity and instantaneity. Of great impact on Joyce's awareness of this earlier intellectual inventiveness was his reading of Arthur Symonds's *The Symbolist Movement in Literature* (1899). —E.F.H.

1836. Stern, Frederick C. **The Other Parnell**, *Eire*, 7:3, Aut. 1972, 3-12. John Howard Parnell, brother to the famous Home Rule leader of Ireland, Charles Stewart Parnell, appears in Joyce's *Ulysses* as a relatively insignificant character in himself but as an important contrast to his attractive brother. The lesser Parnell seems to live in the shadow of his prominent brother and cannot succeed him as a leader. He forms a small piece in the vast portrayal of a declining Dublin, whose fate hangs in a precarious balance. —M.T.

Thomas Kinsella

1837. Redshaw, Thomas Dillon. **Note to Kinsella's BUTCHER'S DOZEN**, *Eire*, 7:3, Aut. 1972, 100-107. This poem reflects the depths of Kinsella's response to Ireland's second Bloody Sunday, the shooting of demonstrators in Derry, Jan. 30, 1972. [The poem is reprinted on pp. 100-105.] —M.T.

Mary Lavin

1838. Murray, Thomas J. **Mary Lavin's World: Lovers and Strangers**, *Eire*, 7:2, Sum. 1972, 122-131. Leading characteristics of the short fiction in Lavin's *Collected Stories* are a concern to portray anarchy in the human heart rather than in the social order only, alienation of the individual, a straight prose style without lyricism, and a not unsympathetic distance from and objectivity toward her characters. —M.T.

Sean O'Casey

1839. Durbach, Errol. **Peacocks and Mothers: Theme and Dramatic Metaphor in O'Casey's JUNO AND THE PAYCOCK**, MD, 15:1, May 1972, 15-26. O'Casey's Abbey plays only seem to be realistic; many of the characters in his early works are deliberately warped to underline the quality of their world. In this play not only is Boyle metaphorically a peacock; but in varying degrees so are Maisie Madigan, Bentham, and even Mary Boyle. Moving among them, Juno becomes the life-sustaining goddess her name suggests, but her quasi-supernatural efforts barely preserve the generation to come. The play intermingles earthy realism, ritualized fantasies, and the mock heroics of Irish nationalism to produce a powerful impression of the "state o' chassiss'." —T.A.S.

Liam O'Flaherty

1840. O'Connor, Helene. **Liam O'Flaherty: Literary Ecologist**, Eire, 7:2, Sum. 1972, 47-54. O'Flaherty's short stories should find newly enthusiastic audiences among readers informed about ecology because of themes and motifs which indicate a concern for the environment: Man is not the center of the universe, but he is, with other animals, a part of it; man may achieve a quiet dignity in simple work such as tilling the earth and sowing seed; men and animals share the same leading drive for survival; our lives depend upon the cyclical life of the earth; and animals and men have similar emotions in the face of basic experiences, such as birth and death. —M.T.

John Millington Synge

1841. Hull, Keith N. **Nature's Storms and Stormy Natures in Synge's THE ARAN ISLANDS**, Eire, 7:3, Aut. 1972, 63-71. In this work Synge portrays moments of a mystical harmony between man and nature which have an idyllic beauty about them. But the overriding relationship of natives of the island to nature is a tragic one: the seas and storms will in the end destroy them, just as human passion erupts often in destructive cruelty. This tragic struggle, however, is beautiful, especially for its simplicity. A less aesthetically pleasing disaster awaits the islands and their inhabitants in the intrusion of commercialism, one result of which is the introduction of the English language to replace Gaelic, or at least inevitably to make the islanders bi-lingual. —M.T.

1842. Flood, Jeanne A. **Thematic Variations in Synge's Early Peasant Plays**, Eire, 7:3, Aut. 1972, 72-81. *Riders to the Sea*, *The Tinker's Wedding*, and *The Shadow of the Glen* share a common theme in the dualities of man's condition. Some of these dualities are life and death, shelter and nature, warmth and cold, hunger and food, joy and pain, creativity and destruction, femininity and masculinity. The plays thus define an "emotional entity in all its ambivalence." —M.T.

1843. Orel, Harold. **Synge's Concept of the Tramp**, Eire, 7:2, Sum. 1972, 55-61. Synge's interest in tramps pervades much of his work. Vagrants are prominent in his dramas *The Tinker's Wedding*, *In the Shadow of the Glen*, and *The Well of the Saints*; his essay, *The Vagrants of Wicklow*; and his article, *A Story from INISHMAAN*. In vagrancy and in tramps he saw a kind of romantic wildness, independence from convention and authority, an integrity, a closeness to "elemental truths." —M.T.

William Butler Yeats

1844. Greer, Sammye Crawford. **The Poet's Role in an Age of Emptiness and Chaos: A Reading of Yeats's MEDITATIONS IN TIME OF CIVIL WAR**, Eire, 7:3, Aut. 1972, 82-92. The speaker in *Meditations* explores the nature and function of an artist

in the face of an empty, chaotic, and violent culture. For all the gloomy despair in this work, the speaker, who is closely identified with Yeats, affirms the artist's commitment to "sweetness" and "gentleness" discovered and grasped in "the extraordinary visionary experiences of the seer-poet."
—M.T.

1845. Rajan, B. **Yeats and the Renaissance**, *Mosaic*, 5:4, Sum. 1972, 109-118. Yeats associated the high noon of the Renaissance with the mass attainment of Unity of Being. The concept seems to go back to his formative years in which he makes use of the Dantean concept of comparing beauty to a perfectly proportioned body or tuned musical instrument. Yeats gradually came to seek a unity of culture defined and evoked by a unity of image. He felt a need for a shared national tradition and believed that an aristocracy is the proper custodian of such a tradition. "The Renaissance must emerge as the system's symbolic zenith," that place where "unity is achieved and held against the force of fragmentation and where the coherence of a work of art is not seen as its structure but felt as its law and its life."
—D.J.M.

1846. Patton, Kathryn Hart. **The Evolution of the Rose: From Form to Flame**, *UMSE*, 12, 1971, 65-78. The Spanish poet, Juan Ramon Jimenez, Nobel Prize winner in 1956, is influenced by Yeats whom he translated and whose **Rose of the World** provided the title for his projected book of poems on the rose, his favorite symbol. [The article develops Jimenez's use of the symbol, alluding occasionally to Yeats.] —S.M.A.W.

Cf.: Item 1739.

Language

1847. Heusaff, Alan. **Celtic Report**, *Eire*, 7:2, Sum. 1972, 153-157. [This is a report on efforts to revive and preserve the native languages of Brittany, Scotland, Cornwall, Wales, and Ireland.] —M.T.

1848. O'Gadhra, Nollaig. **Radio na Gaeltachta**, *Eire*, 7:2, 1972, 147-153. The establishment of Radio na Gaeltachta in 1972 is by far the most important recent development in efforts to revive and preserve the native Irish language. It provides a new channel for the exchange of ideas, songs, and folklore among Gaeltacht communities.
—M.T.

1849. O'Gadhra, Nollaig. **Implementing a Language Policy**, *Eire*, 7:3, Aut. 1972, 127-131. [This article is a discussion of a recently published document, **Implementing a Language Policy**, issued by a governmental committee, *Cohairle na Gaeilge*, established to provide advice on an official policy about language.] —M.T.

General

1850. Kain, Richard M. **Irish Periodical Literature, an Untilled Field**, *Eire*, 7:3, Aut. 1972, 93-99. A characteristic common to periods of renaissance is a series of challenges to accepted ideas. A thorough study of journals published during the Irish renaissance will illuminate our understanding of this cultural phenomenon and should include the following titles: **Beltaine**, **Samhain**, **The Arrow**, **The Irish Review**, **Irish Statesman**, **Dublin Magazine**, **The Bell**, **Envoy**, **Irish Writing**, **The Dubliner** (now named **The Dublin Magazine**), **United Irishman**, **Sinn Fein**, **Scissors and Paste**, **Nationality**, **Young Ireland**, **New Ireland Review**, **All-Ireland Review**, **The Leader**, **The Irish Peasant**, war bulletin of the **Time of Troubles**, and **Dana**. An exhaustive bibliography of holdings in Ireland,

England, Canada, and the U.S. is the logical and necessary first step. Because these journals were printed on deteriorating newsprint, extensive funding is needed for micro-filming and duplicating. —M.T.

1851. Tierney, William. *Irish Writers and the Spanish Civil War*, *Eire*, 7:3, Aut. 1972, 36-55. Republicanism during the Spanish Civil War produced a powerful literary union between Ireland and Spain. Many Irish writers, both major and minor figures, expressed their positions on issues which were at stake in this conflict. —M.T.

NEW ZEALAND

Janet Frame

1852. Robertson, Robert T. *Bird, Hawk, Bogle: Janet Frame, 1952-62*, *SNovel*, 4:2, Sum. 1972, 186-199. An understanding of Frame's early New Zealand short stories and novels is crucial for an appreciation of her later fiction published abroad, but an outside perspective seems necessary to explain their unusual regionalism. She avoids local manners but stresses the universal in the local by showing the artist struggling for a larger, independent vision. Her image of tyranny and escape appears in the bird, hawk, and bogle trio of her early story *The Lumber Room* and the bee, owl, bat image of her first novel *Owls Do Cry* (1957). The hawk (restrictive provincial society) may well gobble the bird (the isolated imaginative person), but the bogle (art, the power of words), can hold off or overcome the hawk. —W.H.M.

WALES

Iolo Morgannwg

1853. Peate, I. C. *A Unitarian Romantic*, *TUnS*, 13:3, 1965, 97-110 (adapted from *HistA*, 17:1, Pt. A, Sp. 1971, 13). Morgannwg (1747-1826), began his idealization of the Druids in 1791-92 and instituted the Gorsedd of the Bards of the Isles of Britain to superintend all aspects of the life of Wales; in 1819 he linked the Gorsedd ceremony with the *Esiteddfod*. Morgannwg was a good mason and sculptor, an authority on horticulture, made a study of dialects, and was a romantic poet and a composer. His contribution to the field of Welsh folk-life and ethnology is incalculable. —D.H.M.

R. S. Thomas

1854. Conran, Anthony. *R. S. Thomas & the Anglo-Welsh Crisis*, *PoetW*, 7:4, Sp. 1972, 67-74. Thomas is the prophet of the Welsh middle class. His early poetry gave increased self-respect to the middle class by up-dating the Anglo-Welsh concern with Celtic antiquity, attempting to establish the reader's identity with the common people, whom he portrayed honestly, and by showing the possibility of a reconciliation between the middle class and the common people. His later poems, however, make less use of overt nationalism. Instead, Thomas has become a distinguished miniaturist and a classical poet, whose poems resemble those of the Greek poet C. P. Cavafy. —C.M.

1855. Jenkins, Randal. *The Occasional Prose of R. S. Thomas*, *PoetW*, 7:4, Sp. 1972, 93-107 (rev.-art.). Although Thomas's prose is limited to brief introductions, reviews, and articles, it contains significant comments about the writer's concept of the function of poetry. It reaffirms Thomas's commitment to Welsh tradition, demonstrates his affinity with poets such as Wordsworth and Edward Thomas, and explains the role of poet-priest in his religious poetry. —C.M.

1856. Mathias, Roland. **Philosophy and Religion in the Poetry of R. S. Thomas**, *PoetW*, 7:4, Sp. 1972, 27-45. Thomas's poetry develops philosophically in three stages. The poems of **The Stones of the Field** and **An Acre of Land** discuss Nature's role in God's purposes, suggesting that Nature has failed to teach men like the hill-farmer the lessons it has taught the priest. **The Minister** moves toward a resolution of the question of Nature's role but displays a confused philosophy of the relationship between beauty and morality. Poems written after **The Minister** examine "the validity of the priest's function in a suffering world" and explore the beauty of Nature from a more complex perspective by showing that beauty coexists with cruelty. —C.M.

1857. Thomas, Dafydd, Elis. **The Image of Wales in R. S. Thomas's Poetry**, *PoetW*, 7:4, Sp. 1972, 59-66. Thirty-two of Thomas's poems are national rather than regional in emphasis. Governed by a historical point of view, they contrast a mythical past and a realistic present. This contrast results in a tone of satirical irony and an ambivalent attitude of love-hate toward the rural peasant. Thomas's dominant image of Wales, like that of other poets, is the unduly negative image of death. —C.M.

WEST INDIES

Wilson Harris

1858. Harris, Wilson. **Kith and Kin**, *JCL*, 7:1, Jun. 1972, 1-5. [This is an autobiographical letter written in 1971 to an unidentified friend recalling events which occurred in 1928. It details private experience of dogma which "repressed or cheapened or negated" personality even in an apparently calm time and which has caused much of the eruption in today's commonwealth nations.] —M.T.

1859. Ramchand, Kenneth. **Aborigines: Their Role in West Indian Literature**, *JaJ*, 3:4, Dec. 1969, 51-54. Unlike Nicole, deLisser and Mittelholzer, who either portray aborigines as detribalized individuals in the towns or as exotic groups in the interior, Harris discovers their relevance. He involves them deeply in the three basic themes of his fiction: the unity of all men, the theme of rebirth, and the search for ancestral roots. —E.J.M.

George Lamming

1860. Munro, Ian H. **The Theme of Exile in George Lamming's IN THE CASTLE OF MY SKIN**, *WLWE*, No. 20, Nov. 1971, 51-60. A political as well as an autobiographical novel, **In the Castle of My Skin** reflects the ambiguous position of the West Indian intellectual in his own islands. Its political aspect portrays the rise of Slime, representative of a new national bourgeoisie, in opposition to colonialism. In the resulting class struggle the narrator, Lamming as a youth, is unable to integrate his private sensibilities with the class struggle evolving on the island and finally departs for Trinidad, a departure symbolizing his growing closeness to colonial culture. —T.C.H.

Roger Mais

1861. Dathorne, Oscar R. **Roger Mais: The Man on the Cross**, *SNovel*, 4:2, Sum. 1972, 275-283. Despite serious technical weaknesses, Mais's three novels (1905-1954) are each essentially effective and convincing in linking shorter stories into a whole. The vivid pictures of slum life and prison brutality (although too close to Mais's own experience) give force to the psychological characterization of Surjue in **The Hills Were Joyful Together** (1953). The vigor of sexual descriptions may create too many dominant

characters in **Brother Man** (1954), but Bra Man still emerges as convincing. Even without these energetic strengths **Black Lightning** (1955) makes Jake memorable. Together these deliberately Christ-like martyr heroes not only reveal the engulfing brutality Mais felt in modern Jamaica but offer a vision of a pure life. —W.H.M.

Edgar Mittelholzer

1862. Guckian, Patrick. **The Balance of Colour: A Re-Assessment of the Work of Edgar Mittelholzer**, *JaJ*, 4:1, Mar. 1970, 38-45. All sorts of things have been said about Mittelholzer, but it is on the topics of race, color, sex, and religion that the greatest injustice has been done to him. Too many readers and critics make the mistake of attributing to Mittelholzer views held by his characters and fail to see the intentions behind such remarks. Mittelholzer's biggest handicap is his enlightenment on the question of race and color. His outlook is informed by an all-embracing concept of the unity of things. Time past and time future are involved in the present; man is in constant union with his environment; and all things, whether past or present, are so closely interrelated as to form a whole. —E.J.M.

Fiction

1863. Davies, Barrie. **The Personal Sense of a Society-Minority View: Aspects of the "East Indian" Novel in the West Indies**, *SNovel*, 4:2, Sum. 1972, 284-295. An analysis of the novels of Ismith Khan, Samuel Selvon, and V. S. Naipaul shows that they gain much of their special force from depicting the bewildered indirection of East Indians who tend to lose their identity as they lose their old transplanted culture in their new environment. Yet although Khan informs trite situations with a startling coherence, his central characters are negative; and Selvon states rather than explores the crucial animosity aroused by a minority culture. Only Naipaul, particularly in **A House for Mr. Biswas** (1961) transforms the sense of stasis and decay in his hero, the desire for fleeing or compromise, into a vision of the human predicament at large. —W.H.M.

General

Cf.: Item 1813.

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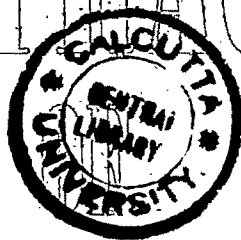
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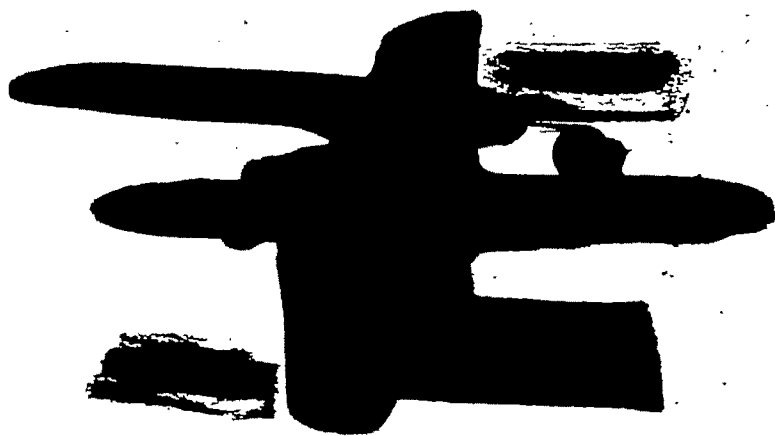
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General I. General Studies (Aesthetics, Comparative Literature, Education, Literary Theory, Literature and Society, Literature and the Other Arts, Prosody, Research Methods and Resources, Rhetoric, Schools and Creeds, Theory of Criticism, Translation)

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General III. Language (History, Linguistics, Theoretical Studies)

General IV. Themes and Types (Characters, Plot Patterns, Subjects, Drama, Fiction, Poetry, Prose, Humor and Satire, Folklore, Travel Literature)

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American V. Seventeenth and Eighteenth Centuries

American VI. Nineteenth Century, 1800-1870

American VII. Nineteenth Century, 1870-1900

American VIII. Twentieth Century

WORLD LITERATURE IN ENGLISH AND RELATED LANGUAGES

The categories for this section are any continent or country in which there is a literature written in English or a literature that has had marked influence on English literature and language. Celtic languages and literature are also included in this section.

Note: Irish literature will include all works of writers in Ireland, the bulk of whose material was produced after 1900, with the exception of works by writers whose interests are not closely identified with Irish culture. This category will, of course, include all writers in Ireland whose mature work was written after 1921.

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Periodicals

AInt	Art International, 16:5, May 20, 1972.
AzQ	Arizona Quarterly, 26:3, Aut. 1970; 4, Win. 1970; 27:1, Sp. 1971.
BBN	British Book News, June 1970; Aug. 1970; Sept. 1970; Oct. 1970.
CLit	Contemporary Literature, 11:1, Win. 1970; 2, Sp. 1970; 3, Sum. 1970; 4, Aut. 1970; 12:1, Win. 1971.
CornM	Cornhill Magazine, No. 1063, Sp. 1970; 1064, Sum. 1970; 1065, Aut. 1970; 1066, Win. 1970/71; 1067, Sp. 1971; 1068, Sum. 1971; 1069, Aut. 1971.
Criticism	Criticism, 13:3, Sum. 1971; 4, Fall 1971.
CritP	Critique: Revue Generale des Publications Francaises et Etrangeres (Paris), 26:274, Mar. 1970; 276, May 1970; 279-280, Aug.-Sept. 1970.
DR	Dalhousie Review, 49:1, Sp. 1969; 2, Sum. 1969; 3, Aut. 1969; 4, Win. 1969-70; 50:1, Sp. 1970; 2, Sum. 1970; 3, Aut. 1970; 4, Win. 1970-71; 51:1, Sp. 1971; 2, Sum. 1971.
Drama	Drama: The Quarterly Theatre Review, No. 1, Win. 1967.
Eire	Eire: Ireland, 7:3, Aut. 1972.
EM	English Miscellany, 22, 1971.
EngQ	English Quarterly, 4:4, Win. 1971.
ExNMS	Extracts, The Newsletter of the Melville Society, No. 8, May 3, 1971; 10, Jan. 1972; 11, May 1972; Pamphlet, 1972.
Expr	Expression: Journal of the English Society of Lesotho, South Africa (Student Publication), 1:1, 1970; 2:2, Feb. 1971.
LonMag	London Magazine, 10:8, Nov. 1970; 9, Dec. 1970; 10, Jan. 1971; 11, Feb. 1971; 12, Mar. 1971; 11:1, Apr./May 1971; 2, June/July 1971; 5, Dec./Jan. 1971/72; 6, Feb./Mar. 1972.
MalR	Malahat Review, No. 22, Apr. 1972.
Manus	Manuscripta, 16:1, Mar. 1972.
MarkR	Markham Review, 2:4, Oct. 1970; 5, Feb. 1971.
MiAca	Michigan Academician, 3:1, Sum. 1970; 2, Fall 1970; 4, Sp. 1971.
NatR	National Review, 23:43, Nov. 5, 1971.
NCLit	Notes on Contemporary Literature, 1:1, Jan. 1971; 2, Mar. 1971; 3, May 1971.
NSt	New Statesman, July 23, 30, 1971; Aug. 13, 27, 1971; Sept. 24, 1971; Oct. 1, 8, 29, 1971; Nov. 12, 1971; Dec. 24, 1971; Jan. 28, 1972; Feb. 4, 18, 25, 1972; Mar. 3, 10, 1972; Apr. 7, 1972; May 5, 1972; June 2, 16, 30, 1972.
Phylon	Phylon: The Atlanta University Review of Race and Culture, 33:2, Sum. 1972.

QuLit	Quinzaine Litteraire, No. 126, Oct. 1-15, 1971; 128, Nov. 1-15, 1971.
Re:A&L	Re: Arts & Letters, 4:2, Sp. 1971.
RIAL	Research in African Literatures, 3:1, Sp. 1972; 2, Fall 1972.
RLC	Revue de Litterature Comparee, 174:2, Apr.-June 1970; 3, July-Sept. 1970.
SEL	Studies in English Literature, 1500-1900, 12:1, Win. 1972; 2, Sp. 1972.
ShakS	Shakespeare Studies, 5, 1969.
ShawR	Shaw Review, 12:1, Jan. 1969; 2, May 1969; 3, Sept. 1969.
TSLI	Texas Studies in Literature and Language, 11:2, Sum. 1969.

Monographs

Mon/Ball	Ball State Monographs (Muncie, In.), 1, 1963.
Mon/CEMW	Columbia Essays on Modern Writers (Columbia U., N.Y.), No. 18, 1966.
Mon/TSM	Tennyson Society Monographs (Lincoln, England), 2, 1970.

GENERAL

I. GENERAL STUDIES

Literature and Society

1864. Melamu, John. *Literature and Society*, Expr, 1:1, 1970, 24-29. Literature is one of the ways to transmit individual excellence, give expression to the individual's society and explore human activity and behavior. The writer reveals both the good and bad of his environment and cannot separate his personal feelings from his society. He cannot speak to men if he does not know the ways of men; therefore his ideas must arise, in part at least, from his environment; they must be a reaction to the various influences that are at work in his society. —E.J.M.

Publishing

1865. Cave, Roderick. *The Work of the Private Presses*, BBN, Aug. 1970, 581-584. Recently the number of private presses in English-speaking countries has substantially increased. There have been several surveys of the field, including studies of the little presses, which concentrate on poetry publication rather than on the art of bookmaking, one of the principal concerns of the private presses. Much has been done on the Kelmscott press of William Morris, the indirect beginning of the private press movement in both England and the U.S., but little on the private presses that followed the Kelmscott example in the early 20th century. Many fine publications emanate from the private presses, but their output is usually small and they are little known because they seldom advertise and notices of their work rarely appear in trade bibliographies. —J.J.M.

II. BIBLIOGRAPHY

Cumulative

1866. *English Studies in Italy: A Selected List of Books Published in Italy 1970-1971*, EM, 22, 1971, 333-338. [The books are classified into (1) General; and (2) Single Authors, including editions, translations, criticism. The list includes a few items from 1968.] —W.H.M.

III. LANGUAGE

Theoretical Studies

1867. Church, Richard. *Waking to Words*, CornM, No. 1063, Sp. 1970, 1-10. Though many of our modern prophets predict that humans will soon be able to do without words, "by a purely visual relationship with the Universe," words are still dominant. This has been so, especially in the western Christian world, since the apostle John's reiteration of the idea of the authority of words: "The Word was God," and has been so from the Beginning. Though no one can understand the mystery of words, John's emphasis presents the instrument (language) by which human nature has discovered within itself the faculty of awareness which must have been "in the beginning." The use of words, especially in verse forms, is both a declaration of love and a challenge with which the human defies "the eternal eliminator." —R.R.Y.

IV. THEMES AND TYPES

Characters

1868. McMullen, Glenys. *The Fool as Entertainer and Satirist, On Stage and in the World*, DR, 50:1, Sp. 1970, 10-22. The fool represents some of man's basic assumptions about life. In the Middle Ages he symbolized the vanity of pretension; in the 20th century he is employed to symbolize meaninglessness and absurdity. He combines satire

and merry-making, as Shakespeare's fools demonstrate. As satirist the fool forces the public to reappraise itself critically, but as entertainer he "relieves the tension accompanying this uncomfortable experience through laughter." —E.E.E.

Subjects

1869. Kirby, David K. **Snyder, Auden, and the New Morality**, NCLit, 1:1, Jan. 1971, 9-10. The current opinions about sex in literature fall into, primarily, one of two categories. The first is that the inclusion of sex is more honest; the second, that it is more depraved. Both argue that the decision to write about sex is deliberate and freely made. Quotes from Gary Snyder and W. H. Auden indicate a questioning of these opinions. These men agree that perhaps there is no other genuine experience left to the "average man" and its treatment in literature is inevitable at this point. —J.M.D.

1870. Winthrop, Henry. **Disalienation, Decadence, and Pathology in Art**, DR, 49:3, Aut. 1969, 331-345. Perhaps the most widespread social pathology of the 20th century is alienation—from oneself, the opposite sex, one's fellow man, society, work, Nature, and God. But there are also pathological forms of disalienation "which uproot the individual both from himself and the group" and "in which the individual believes in little or nothing—*anomie*, marginality and nihilism." A prominent form of the decadence of disalienation, the seeking of "varied experience—any kind of experience—for its own sake," represents "the new mindlessness of our own time." The leading artistic manifestation of this "malevolent" form of disalienation is the Happening. —E.E.E.

Poetry

1871. Faber, M. D. **Metaphor and Reality**, DR, 49:4, Win. 1969-70, 497-504. Western poetry is fundamentally metaphorical in nature, and metaphors are "expressions of hostility" toward the sensual universe, demonstrations of the inability to delight in things as they are. The haiku is an example of poetry which is not metaphorical, which allows nothing to come between the fact and ourselves. —E.E.E.

1872. Raban, Jonathan. **Civics for Poets**, NSt, Feb. 4, 1972, 148-149 (rev.-art., L. C. Knights, **Public Voices**; and Thomas R. Edwards, **Imagination and Power** [both Chatto, 1972]). For 30 years Knights has expounded the doctrine of a fall from a 17th-century linguistic Eden as a result of Milton's abstract prose. Knights's "resonance" in writing means fairness and lack of abstraction. Hooker, Clarendon, and Marvell are healthy; Milton and Dryden are not. Dryden fails with a lack of intellectual nourishment on problems of public order. Dryden's **The Medal** is politically and imaginatively irresponsible. For Edwards, liking complexity and doubt, **The Medal** is a clear image of a healthy political life. Edwards makes Dryden both devious and responsible. Both critics see politics as dirty, but for Edwards, even poetry is bound to dirty hands. Its salvation is in self-consciousness. For Knights it has a duty to stand godlike in resonance, complexity, irony, and paradox. Edwards turns poets into wry American liberals with hidden anguish and unhappy compromise with power. Like Knights he reconstructs literature in his own image. —R.E.W.

Humor and Satire

1873. Panzl, Barbara C. **Laughter as a Path into Comedy**, DR, 51:2, Sum. 1971, 251-256. Laughter serves an intermediary function. It can lead us, negatively, toward the

trivial or the tribal; or it can lead us, positively, into the comic. Man's nature is one of becoming, and comedy makes viable our remaining open to the affirmation of multiple, contradictory possibilities on their own terms.

—E.E.E.

ENGLISH

II. BIBLIOGRAPHY

Descriptive

1874. Noble, R. W. *The Manuscript Drain*, NST, June 30, 1972, 915. Britain has been exporting literary and historical Mss at an accelerating rate since 1920. The largest proportion of papers of many post-1800 British authors is owned overseas. Fredson Bowers has shown that "modern texts, even those of the 20th century, cannot simply be reprinted but must be edited in the traditional form." Hence, definitive editions "will originate from repositories which possess both the Mss and the early revised editions of the texts." These editions will be American. The British Museum refuses to approach benefactors while American agents scour the land. British income tax law needs revision to permit gifts of Mss and rare editions to public institutions. Meanwhile we need to offer a proposal for minimum age and price classifications (for various items which would require an export license) and a listing of prohibited exports. The government should have the right of preemption on items offered for sale.

—R.E.W.

V. MEDIEVAL

Middle English

1875. Longworth, Robert. *The Doctor's Dilemma: A Comic View of the PHYSICIAN'S TALE*, Criticism, 13:3, Sum. 1971, 223-233. The *Canterbury Tales* marks Chaucer's exploration of the relevance of teller to tale, revealing the artist musing upon his art in a kind of experimental workshop. Critics' unfavorable responses to the *Physician's Tale* are warranted by Chaucer's maladroitness in matching the story to the pilgrim, who is enigmatic, knowledgeable in astrology and the four humors, and well read in medical authorities. To conceal his worldliness, the physician affects piety in his tale, which is similar in some respects to the biblical account of Abraham and Isaac. Virginia compares herself to Jephtha's daughter but, in her case, "the desire to perpetuate virginity necessitates death; in the case of Jephtha's daughter, death necessitates perpetual virginity." The tale lacks true moral perception.

—M.T.H.

1876. Edwards, A. S. G. *The Huntington FALL OF PRINCES* and Sloane 2452, Manus 16:1, Mar. 1972, 37-40. Sloane 2452, acquired by the British Museum in 1734, is probably the second of the four missing quires from the beginning of the Huntington Ms (HM268) of Lydgate's *Fall of Princes*. The paleography and decoration seem identical, and both Mss contain miniatures which are very rare in Mss of this poem.

—G.E.B.

1877. Vantuono, William. *The Question of Quatrains in PATIENCE*, Manus, 16:1, Mar. 1972, 24-30. In spite of contrary evidence cited in the introduction to J. J. Anderson's edition of the poem (Manchester U., 1969), it is very unlikely that the poet wrote in quatrains. Although some markings of a scribe seem to indicate division into quatrains, the poem does not rhyme this way throughout. The paraphrase of the beatitudes could be divided into couplets or eight-line stanzas as well as quatrains.

—G.E.B.

VI. RENAISSANCE

Richard Baxter

1878. MacGillivray, Royce. **Richard Baxter: A Puritan in the Provinces**, DR, 49:4, Win. 1969-70, 487-496. One of the few histories of the English Civil War written from the viewpoint of the outlying provinces of England is found in Baxter's *Reliquiae Baxterianae*. Baxter's provincial outlook also explains such apparent misjudgments as his emphasis on the role of the clergy in effecting the Restoration. —E.E.E.

George Chapman

1879. Bement, Peter J. **The Stoicism of Chapman's Clermont D'Ambols**, SEL, 12:2, Sp. 1972, 345-357. In his tragedies Chapman deviates from his earlier Neoplatonism and the ideal life of contemplation to consider the possibilities of achieving virtue in the active life. He turned to stoicism because in it and the neo-stoic arguments of his time he found a rigid ethical framework for the question of action versus contemplation in attaining the virtuous life. Clermont's act of vengeance in *The Revenge of Bussy D'Ambols* is justified by Chapman as a right action according to stoic principles that view the act as a dutiful following of nature, construed as pure reason and associated with divine law. —M.F.O.

John Donne

1880. Slights, Camille. **"To Stand Inquiring Right": The Casuistry of Donne's SATYRE III**, SEL, 12:1, Win. 1972, 85-101. Read in the context of 17th-century Anglican casuistry, Donne's third satire is more readily understood. Anglican casuistry held that the conscience is the supreme authority in moral questions. Being an activity of reason, the conscience gains its authority after a rational judgment based on all available evidence. The Anglicans concentrated on clarifying the way the conscience relates divine law to times of doubt. In style, structure, and subject, the third satire resembles an Anglican case of conscience. A moral dilemma is dealt with through demonstration of the process by which it may be solved. Donne provides a procedural model by which man may "stand inquiring right" and thus save his soul. —M.F.O.

George Herbert

1881. von Ende, Frederick. **George Herbert's THE SONNE: In Defense of the English Language**, SEL, 12:1, Win. 1972, 173-182. Herbert's sonnet is a conscious and formal defence of English at a time of great concern over the language. The poem follows the form of the classical oratory in showing that the *sun-son* homonym illustrates and proves the adequacy of English. The first three lines are the exordium and narratio; ll. 5 and 6 the partitio; ll. 7-10 the confirmatio; and ll. 11-14 the peroratio. Here as in other poems Herbert "applied form to content to achieve the desired effect." —M.F.O.

Ben Jonson

1882. Levin, Lawrence L. **Clement Justice in EVERY MAN IN HIS HUMOR**, SEL, 12:2, Sp. 1972, 291-307. Only in Jonson's early plays are his justices upholders of law and order and spokesmen for idealized virtue. Dr. Clement in this play incorporates Jonson's attitudes toward law, justice, and social order and is a prototype for particular characters in Jonson's next four plays. Clement's role is one of poet, priest, educator, and justice. He opposes those in the play who would disrupt society by abuse of language, misuse of poetry, quarrels between generations, uncontrolled passion, and

misdirected wit. He is further identified with Jonson through his manipulation of the characters and ordering of the final action and the ambiguity in the final words of his penultimate speech when he asks the group before him if they approve of his motion, a word that often meant a puppet show to Jonson. —M.F.O.

1883. Kifer, Devra R. **THE STAPLE OF NEWS: Jonson's Festive Comedy**, SEL, 12:2, Sp. 1972, 329-344. Though it contains satire, morality, and allegory, the play is really a festive comedy structured upon the reformation of a morality play hero type—Pennyboy Junior. Many specific references give the play the aura of a celebration of life and the pre-Lenten carnival season. Additionally, Jonson gives Gossips and the Prologue full holiday license to arraign the poet and the play; Pennyboy Junior enjoys a glorious holiday for a time; Pennyboy Canter supports the celebrating spirit; Lick-finger adds his support by cooking festive food; and even killjoy Pennyboy Senior, though punished for his sins, is redeemed. —M.F.O.

1884. Hill, W. Speed. **Biography, Autobiography, and VOLPONE**, SEL, 12:2, Sp. 1972, 309-328. Jonson's personal life and the effect of this play seem to contradict ambiguously his defense of his ethical aims. Some clarification of the contradiction results from a balancing of Drummond of Hawthornden's critical picture of Jonson in **Conversations** with Jonson's ideal self-portrait in **Timber** which argues for a posed, public role for a poet, a role that may contradict the private man. Jonson's role as a writer and his view of the writer's ethical purposes were sincere and separate from his personal life; and when he struck the pose of the poet, he was a good man producing moral instruction. Morality in **Volpone** lies in the recognition of a development of Jonson's earlier humor psychology. Through *Mosca* and *Volpone* Jonson proposes that evil is inherently unstable and ultimately destroys perpetrators. Herein lies society's hope, not in moral innocence or official justice. —M.F.O.

1885. Riddell, James A. **Some Actors in Ben Jonson's Plays**, ShakS, 5, 1969, 284-298. A privately owned copy of the Ben Jonson folio of 1616 provides grounds for reassigning parts to certain early 17th-century actors and reevaluating the manner in which these parts were assigned. This text suggests the inadequacy of assuming that an actor's roles were inevitably passed on to his successor in the King's Men Company. —D.S.Z.

John Lyly

1886. Hilliard, Stephen S. **Lyly's MIDAS as an Allegory of Tyranny**, SEL, 12:2, Sp. 1972, 243-258. This work is an allegorical treatment of tyranny, a theme usually associated with the public theater. The play is an informative example of Elizabethan use of allegory for dramatic purposes. Though the two major episodes, the story of Midas's golden touch and his acquisition of ass's ears, seem disconnected, the original audience realized their common theme because of certain traditional allegorizations of the Midas myth and commonplace political theory of the time. The second episode is an elaboration upon the cause of Midas's avaricious and ignorant desire for riches, upon his ignorance of the divine order, which made him tyrannical. Lyly's invention of a scene in the last act depicting Midas's submission to the divine order underscores the allegorical theme. —M.F.O.

Christopher Marlowe

1887. Walsh, William P. **Sexual Discovery and Renaissance Morality in Marlowe's**

HERO AND LEANDER, SEL, 12:1, Win. 1972, 33-54. The sexual actions of Hero and Leander are condemned but at the same time mitigated with humor and sympathy. Because they do not see their sexual experience in the Renaissance moral context of propagation of beauty or procreation as a triumph over death, their actions become selfish and thus destructive and tragic. But Marlowe arouses our sympathy and amusement at the same time by portraying them as naïve and inexperienced. The consummation scene finds them preoccupied with sex merely, thinking it an end in itself, a paradise. If the poem had been finished, their destruction would have been the outcome because of their distorted values. —M.F.O.

John Marston

1888. Ayres, Philip J. **Marston's ANTONIO'S REVENGE: The Morality of the Revenging Hero**, SEL, 12:2, Sp. 1972, 359-374. This work is "the first in a group of plays that, largely on moral grounds, reject Kyd's concept of the revenger" as an amoral hero. Such a view dispels the confusion over its apparent amorality. Until Act III Antonio is the traditional hero avenger, but from then on his actions become corrupt and immoral. Marston achieves his portrayal of the corruptive nature of revenge primarily through paradox and irony. Marston's rôle as moral teacher in this play is consistent with his accepted rôle as writer. —M.F.O.

Thomas Middleton

1889. Hallett, Charles A. **The Psychological Drama of WOMEN BEWARE WOMEN**, SEL, 12:2, Sp. 1972, 375-389. Middleton's serious plays trace the psychological stages in the growth of a cynic. Bianca, for example, begins life as an innocent idealist. But Livia, an accomplished cynic, causes Bianca to face the inherent evil in the world, to see the world as it is. Instead of reappraising her thoughts and actions when her idealistic expectations are thwarted, Bianca just accommodates herself to the world and readjusts her expectations downward. Continuing to adjust to untoward circumstances, she finally reaches total degradation. But along the way she develops a defense mechanism, a cynicism to protect herself from the implications of her own life. Middleton sees cynicism as a defense mechanism against experience functioning to save a person from soul searching. Middleton's play is not a traditional tragedy but a study in psychology. —M.F.O.

John Milton

1890. Clark, David R. **Asmodeus and the Fishy Fume: PARADISE LOST, IV, 153-171**, SEL, 12:1, Win. 1972, 121-128. In *The Living Milton* (Routledge and Kegan Paul, 1960) Frank Kermode states that Milton's reference to Asmodeus and the fishy fume was intended to get a bad smell into the context of the poem to suggest the decay and death that will result from the Fall. Actually the reference suggests punishment as well as corruption. It refers to Satan's previous and eventual corruption and punishment, though here he is momentarily distracted from the Hell of himself by the odors of Paradise. —M.F.O.

1891. Kirkconnell, Watson. **Milton: A Tercentenary Stock-Taking**, DR, 49:4, Win. 1969-70, 549-556 (rev.-art., **PARADISE LOST: A Tercentenary Tribute**, ed. Balachandra Rajan, U. of Toronto [in Association with the U. of Western Ontario], 1969; **Approaches to PARADISE LOST**, ed. C. A. Patrides, U. of Toronto, 1969; **Milton: Modern Judgments**, ed. Alan Rudrum, Macmillan, 1968). These collections of essays are representative of the reassessment of Milton which reacts against the attacks and

denigrations of the 1920-1950 period. Few individual works have received such honors as the tercentenary commemorative recognition accorded *Paradise Lost*. —E.E.E

1892. McColley, Diane K. *Free Will and Obedience in the Separation Scene of PARADISE LOST*, SEL, 12:1, Win. 1972, 103-120. Though critics continue to preach that man's fall is the inevitable result of an inherent weakness—specifically Eve's vanity and Adam's intemperance associated with their separation in the Garden—Milton consistently repudiated the idea. The separation scene instead shows Adam and Eve as growing in sufficiency and obedience to God's requests, Eve learning from Adam as he preserves dignity of choice for her, and responding creatively to him, and Adam learning the ways of Eve and his place in relationship to God and Nature. The scene shows them as responsible for their actions because they are free to choose and reveals the necessity of this responsibility to justify their punishment and regenerative potential. —M.F.O.

1893. Swaim, Kathleen M. *The Art of the Maze in Book IX of PARADISE LOST*, SEL, 12:1, Win. 1972, 129-140. In Book IX Milton skillfully manipulates maze as a physical, spatial, verbal, intellectual, and spiritual pattern in which is embodied the internal and external actions of the Fall, evil, reason, and a commentary upon the import of the action. Maze captures in miniature the concept of the Fall and the artistry of the whole poem. Words with maze indicate the sequence of the Fall. Progressively from describing the physical and spatial maze, images and meanings move abstractly to describe the verbal, psychological, and spiritual processes in Satan's arguments to overcome Eve's and consequently Adam's reason and faith. —M.F.O.

1894. Low, Anthony. *Tragic Pattern in SAMSON AGONISTES*, TSLL, 11:2, Sum. 1969, 915-930. In stressing how Milton spiritualizes the barbaric Samson of *Judges*, critics have underplayed disreputable characteristics which are vital to the catharsis Milton sought. Milton's Samson is a spiritual hero but also an outcast, a kind of monster, and a scapegoat. His progressive isolation from other men is due to his virtues and ironically parallels his movement toward God. By emphasizing the loathsomeness of Samson's physical appearance, Milton suggests that his kind of greatness is not what ordinary men want—even before his fall they regard such a hero as a monster. Perceived as an outcast and monster by those around him, Samson fits the pattern of the scapegoat, though through God's will he is also God's vengeance. These barbaric attributes, by stripping Samson to his essential self, elevate his heroism. —A.B.L.

1895. Sadler, Lynn V. *Regeneration and Typology: SAMSON AGONISTES and Its Relation to DE DOCTRINA CHRISTIANA, PARADISE LOST, and PARADISE REGAINED*, SEL, 12:1, Win. 1972, 141-156. Milton's emphasis upon the historical and experiential are important in a typological approach to *Samson Agonistes*. Miltonic types do more than wait fulfillment in Christ, the antitype; they also reveal Milton's concept of the continuity of God's ways through all historical dispensations, a concept emphasized in *De Doctrina* and involving the process of God's ways in individual experience under various dispensations. Samson exemplifies this concept as does Adam in *Paradise Lost* and Christ in *Paradise Regained*. Although Samson acquires his regeneration under the Old Testament dispensation, he is still exemplary, similar to Christ's own role of Exemplar, for people who adjust Samson's experiences to those of their own time. Milton's types all exemplify patterns of regeneration under the dispensatory conditions of their time and circumstances. —M.F.O.

1896. Himy, Armand. *Milton et la Sortie de la Caverne*, CritP, 26:279-280, Aug.-Sept. 1970, 705-726 (rev.-art., John M. Steadman, *Milton's Epic Characters*, U. of North Carolina, 1968). *Paradise Lost* is built on an imagistic structure. Milton treats in detail the problem of analogy in *Logic*, of form in *De Doctrina Christiana*; his use of metaphors shows that *Paradise Lost* is a literary illustration of the system of analogy, even though Satan deliberately rejects analogies. Ambiguity and the principles of universality and plenitude play a major role in the poem. The problem is to determine the plurality of languages which cover so many perspectives or systems. (In French) —M.L.

Cf.: Item 1872.

Sir Thomas More

1897. Kincaid, Arthur N. *The Dramatic Structure of Sir Thomas More's HISTORY OF KING RICHARD III*, SEL, 12:2, Sp. 1972, 223-242. The structure of this work derives from a dramatic conceit by which More reveals his moral purpose. Though Richard's divine progress toward the throne is a prominent structural feature, the primary structural base is the gradual reaction against Richard, pointing toward a reestablishment of order. The most important element of this base is the metaphor of the stage, which defines Richard's position relative to the reader and to the populace. The two relationships clarify More's moral purpose. The *History* is like a morality play, and More sees to it with various dramatic devices that the reader-audience understands Richard's tyrannical struggle for worthless transitory gain. Richard fails, as a playwright fails, because the audience gradually withdraws its participation as it notes flaws in the dramatic presentation. —M.F.O.

William Shakespeare

1898. Barroll, J. Leeds. *Shakespeare and the Art of Character: A Study of Antony*, ShakS, 5, 1969, 159-235. The tragedy of *Antony* depends upon Antony's highly private self-conception, which is primarily a deeply physical obsession with bravery and voluptuosity. His preoccupation with the physical informs his relationships with others as he subjectively imposes his values on them, building his relationships in his own mold. Thus Cleopatra emerges as a surrogate Antony, equivalent to his physical sense of "being." Consequently, when Cleopatra, token of Antony's masculinity, appears to have betrayed him, she undermines his very self-image which can only be redeemed by her death. The fallacy of Antony's character, which is brave but lacks the soldierly trait of "police," is illustrated by his final misjudgment which recommends to Cleopatra the soldier Proculeius who does not merit the trust. Antony's self-image clashes with the reality he confronts and ultimately leads to his tragic destruction. —D.S.Z.

1899. Hunter, Robert G. *Cleopatra and the "Oestre Junonicque"*, ShakS, 5, 1969, 236-239. It is possible that both Shakespeare and Rabelais drew on a passage from Virgil's *Georgics* for the image of Juno's Gadfly. In *Antony* Shakespeare compares Cleopatra in her flight from the battle of Actium to a "cow in June." Io, turned to a cow and tortured by Juno's gadfly, is often considered identical to Isis in ancient mythology. Isis is Cleopatra's goddess in Shakespeare's play. In describing Cleopatra's panic, Shakespeare either consciously or subconsciously described her as Io and Isis. The evocation remains potential and subliminal, emerging only so far as the syllable "June." —D.S.Z.

1900. Davidson, Clifford. **The Triumph of Time**, DR, 50:2, Sum 1970, 170-181. The major theme of *Ham.* and Brueghel's engraving, "The Triumph of Death," is death. Time and Death work their corruption and destruction on the characters of the play, especially on Claudius and Hamlet. In Brueghel's engraving, after Time and Death have completed their work, only Fame remains. In the final tableau of Shakespeare's play, Horatio performs the parallel role as "he blows the trumpet of the Prince's fame."
—E.E.E.

1901. Dessen, Alan C. **Hamlet's Poisoned Sword: A Study in Dramatic Imagery**, ShakS, 5, 1969, 53-69. Hamlet's sword is part of a complex of presentational imagery which depends upon the visual effects highly operable in any oral-aural medium rather than upon the verbal aspects of Shakespeare's play. This image is reinforced by its qualitative emphasis at the beginning, middle, and end of the play: the cellarage scene, the Pyrrhus speech of the First Player, the prayer and closet scenes, and the duel with Laertes. In each of these scenes, the sword functions as a dramatic symbol for Hamlet's tragic involvement in a poisoned and destructive world.
—D.S.Z.

1902. McAlindon, T. **Indecorum in HAMLET**, ShakS, 5, 1969, 70-96. Shakespeare upheld the principle of decorum while conceding to the popular demand for indecorous Elizabethan extravagance by making that indecorum the subject of his drama. The indecorous functions as the vehicle for the defects and fallacious judgments which are the founts of tragic action. In *Ham.* the universal disregard for fitness in the court is mimetically enacted by several techniques: emphasis upon discordant noise, abuse of oaths, loss of meaning in obscure speech and riddling, and abuse of dialogue and ceremony.
—D.S.Z.

1903. Scoufos, Alice Lyle. **Gads Hill and the Structure of Comic Satire**, ShakS, 5, 1969, 25-52. In 1 H. IV. Shakespeare uses chronicle materials to parody contemporary social and political affairs. Falstaff is based on the historical personage, Sir John Oldcastle, and thus reflects upon the contemporary family which bore the same baronial title (Cobham) as Oldcastle. Shakespeare's primary target was William Brooke, who was Warden of the Cinque Ports and controlled continental travellers in England. He appears to have been involved in several robberies near Gads Hill in which diplomatic packets were stolen from foreign couriers. One of Cobham's plots was the seizure or assassination of Queen Elizabeth. He survived only by betraying his accomplices. Lord Cobham was a butt of Shakespeare's satire for personal reasons as well. He was one of the inhabitants of Blackfriars who signed a petition to forbid Burbage's acting company's use of their theater, as well as a member of the Privy Council which accepted that petition. The play is an allusive historical comedy in which Cobham's treasonable activities are lampooned.
—D.S.Z.

1904. Ellis, John. **The Gulling of Gloucester: Credibility in the Subplot of KING LEAR**, SEL, 12:2, Sp. 1972, 275-289. Though most critics question the credibility of Edmund's success and other events in the subplot of *Lear*, close analysis reveals psychologically sound motivation of Edmund's actions and Gloucester's confusion and misfortune. The subplot by contrast and parallel enriches and comments upon the main plot and Lear's character. Gloucester's confusion over his deception emphasizes Lear's tragic strength and will.
—M.F.O.

1905. Soens, A. L. **Cudgels and Rapiers: The Staging of the Edgar-Oswald Fight in LEAR**, ShakS, 5, 1969, 149-158. It is possible for a modern director to avoid the

blundering parody of fencing typical of modern Shakespearean productions by using the techniques presented by George Silver (*Paradoxes of Defence* [1599] in *Works*, ed. C. G. R. Matthey [1898]) and Joseph Swetman (*The Schools of the Noble and Worthly Science of Defence* [1617]) in their treatises on defense. Edgar's cudgel was historically associated with the English short-sword so insistently defended by the English in the 16th century against the more fashionable and effective Italian rapier. Thus Edgar's use of the plebeian cudgel would muster English national prejudice in his favor against the fancy foreign technique of Oswald's rapier. By using the technique of the "cut," Edgar could fake concussing Oswald severely enough to kill him. —D.S.Z.

1906. Birje-Patil, J. *Marriage Contracts in MEASURE FOR MEASURE*, *ShakS*, 5, 1969, 106-111. In *Meas.* Shakespeare dramatizes the confusion resulting from the lack of a clearly defined marriage code. The de futuro nature of both forms of unconsummated spousals, *sponsalia jurata* and *sponsalia per verba de praesenti*, make them essentially binding promises of future marriage, but they do differ in degree of indissolubility. The de praesenti contract between Mariana and Angelo constitutes a perfect matrimony minus solemnization, whereas Claudio's *sponsalia jurata* contract is little more than a clandestine agreement. The spousals issue is, however, a secondary aspect of the play rather than the central moral conflict, and its critical emphasis elsewhere is symptomatic of the fallacy of seeking dramatic equivalents of specific social conflicts. —D.S.Z.

1907. Stafford, T. J. *Benedick's Cure in MUCH ADO*, *Re:A&L*, 4:2, Sp. 1971, 45-56. Benedick, Shakespeare's misogynist in this play is concrete down to the specific detail of possessing a queasy stomach which prevents his enjoyment of either food or love. This vulnerable spot is attacked by the witty Beatrice as she taunts him about his physical condition, particularly his weak appetite, while he retaliates by criticizing her talkative and shrewish defects of personality. Dietary imagery is extensively employed in their spirited repartee and contributes to the humor of the play. Frequent references to health are found in the description of love symptoms, and love often has an adverse effect upon natural functions, as Shakespeare indicates in the metaphorical motif; but the disease images pertaining to Benedick are prominent, and "they are recurrent and perhaps do relate to a real condition." —M.T.H.

1908. Evans, K. W. *The Racial Factor in OTHELLO*, *ShakS*, 5, 1969, 124-140. The racial factor is the dramatic focal point of *Oth.*, which can be viewed as an extended metaphor of color. The Moor illustrates the stereotyped qualities of sexuality, promiscuity, belief in magic, uncontrollable temper, and cruelty, and Iago personifies the virulent aspects of Venetian prejudice. These extremes play upon the social prejudices of the Elizabethan audience. Othello's tragic fate is the inevitable result of the combination of a hostile social context and his own racial background. But it is paradoxical that the Moorish traits which cause his downfall also elevate him to tragic nobility. Thus Shakespeare manipulates the racial psychology of his audience and transcends stock responses to achieve tragic identification and sympathy. —D.S.Z.

1909. Homan, Sidney R. *Iago's Aesthetics: OTHELLO and Shakespeare's Portrait of an Artist*, *ShakS*, 5, 1969, 141-148. Shakespeare's Iago is a sinister portrait of the artist as a seducer and false creator. Renaissance critics and Puritans often viewed the poet as a false prophet who misrepresented the truth in order to seduce men to vice. In *Oth.* Iago represents the spurious artist who persuades Othello to destroy in the

person of Desdemona "the positive beauty of created forms" (G. Wilson Knight, *The Wheel of Fire*, Methuen, 1949). —D.S.Z.

1910. Wood, James O. *The Running Image in PERICLES*, *ShakS*, 5, 1969, 240-252. The running metaphors of *Per.* prove it to be from Shakespeare's apprentice hand with partial revision of the last three acts in his maturity. It shares with his five early histories several running metaphors in a simple form: the image of "man-as-tree," the "book" metaphor, the "sun-king" image, and the image of "princes-as-jewels." His late plays may have been influenced in metaphor by his involvement with *Per.* —D.S.Z.

1911. McGrady, Donald. *ROMEO AND JULIET has no Spanish Source*, *ShakS*, 5, 1969, 20-24. Oscar M. Villarejo's theory (*Shakespeare's ROMEO AND JULIET: Its Spanish Source*, *Shakespeare Survey*, 20, 1967, 95-105) that Shakespeare's *Romeo* is based in part on Lope de Vega's *Castelvines y Monteses* is totally unwarranted. Shakespeare's play was written in 1590; Lope's was not published until 1647. Lope's plays were apparently unavailable in translation, and there is no evidence that Shakespeare could read Spanish. Lope's play was not known in Spain for over a half a century after *Romeo* was written. —D.S.Z.

1912. Berger, Harry. *Miraculous Harp: A Reading of Shakespeare's TEMPEST*, *ShakS*, 5, 1969, 253-283. The sentimental critical reading in which renunciation is seen as the central action of *Temp.* is faulty. Prospero experiences the gamut of human potential and history from the archaic world of superstition and undeveloped primitive man personified by Caliban through the ultimate sophistication of literary artifice and magic implicit in Ariel. Neither extreme is essentially good nor evil, and Prospero's rejection of Caliban as pure evil is seen to be as unrealistic as his pursuit of the "miraculous harp" of romantic fantasy. Prospero discovers that magic cannot save souls, as his lesson inflicted upon the Milanese voyagers affects them singularly little. In the end, Prospero is less willing than ever to abjure his magical existence and return to the world to which he is committed. —D.S.Z.

1913. Kramer, Joseph E. *TITUS ANDRONICUS: The "Fly-Killing" Incident*, *ShakS*, 5, 1969, 9-19. The scene conventionally designated III.ii, in which a fly is killed at a banquet, represents a late addition to the text by an imprecise imitator. It contains labored conceits, bathetic rhetoric, and textural, structural, and dramatic inconsistencies with the rest of the text. The identification of the "Boy" of the scene is duplicated in a later scene. The introduction of a banquet midway through the play distracts from the effectiveness of the banquet of the final scene. Dramaturgically, the fly-killing scene requires a subsequent break in action, and no such break is provided. Reference to Titus's intended reading with Lavinia and Lucius makes nonsense of their subsequent separate entrances; Lucius is inconsistent with his depiction elsewhere in the play; and Titus is shown to be more excited than his development warrants. —D.S.Z.

1914. Magee, William H. *Helena, a Female Hamlet*, *EM*, 22, 1971, 31-46. Similarities between the nasty environment of the young courtiers in *Alf's W.* and the cynicism of the court at Elsinore in *Ham.* suggest a close connection between the two plays, and especially their newly fatherless central characters. The difference between Helena, the determined but unthinking girl of action, and Hamlet, the idealist who finds it not worth his while to act or stay alive in a nasty world, suggests that Shakespeare abandoned Helena as a serious dramatic interest when she had aroused his interest in Hamlet. Thus

Helena provides a link between Hamlet, who is his only dynamic young hero, and the long line of his brilliant young heroines. —W.H.M.

1915. Scott, David. *Shakespeare, Essex, and the Dark Lady: Solutions to the Problems*. DR, 49:2, Sum. 1969, 165-182. Shakespeare's *Sonnets* and even his plays must be explicated in the light of historical personages and a tangled web of events in which Shakespeare must have been involved personally. "There is no doubt at all" that Essex was "the person to whom most of the sonnets are addressed." The Dark Lady of the sonnets was Jeanne de la Kethulle, later the wife of John Daniel of Daresbury and lifelong friend and intermittent mistress of Shakespeare. —E.E.E.

1916. Miller, Paul W. *The 1619 Pavier Quartos of Shakespeare: A Recapitulation*, MiAca, 3:1, Sum. 1970, 95-99. Some of the mystery surrounding the Pavier Quartos of 1619 seems to have been cleared up. W. W. Greg's work with watermarks (*The First Folio and Its Publishers in Studies in the First Folio*, ed. M. H. Spielman, Milford, 1924) and William Neidig's measurements of title page elements (*The Shakespeare Quartos of 1619*, *Modern Philology*, 8:2, Oct. 1910, 145-163) indicate that the earlier dates used on some were forgeries. The influence of Pavier Quartos on the First Folio of 1623 and the reasons for the forgeries are still uncertain. —J.M.D.

Cf.: Items 1920 and 2070.

Sir Philip Sidney

1917. Kinney, Arthur F. *Parody and Its Implications in Sydney's DEFENSE OF POESIE*, SEL, 12:1, Win. 1972, 1-19. Evidence reveals that Stephen Gosson via his *Schoole of Abuse* helped to induce Sidney's *Apologie for Poetrie* and influenced its form (the classical oration), issues (listed in the reprehensio), and authorities and illustrations as well as style. Sidney disagreed with Gosson's position against all poetry and the simplicity and crudity in Gosson's work. But because he did not disagree substantially with Gosson's contentions, he disguised this fact through parody. All this suggests that the date of the composition and distribution of Sidney's work should be earlier—late fall or early winter 1579-1580. —M.F.O.

1918. Partee, Morris Henry. *Anti-Platonism in Sidney's DEFENCE*, EM, 22, 1971, 7-29. In *Apologie for Poetrie* Sidney develops a dignified but Christian theory of the role of the poet in society, revealing Sidney to be the most informed and objective Elizabethan critic of Plato's theory of poetry. Struggling to reconcile the opposing tendencies of "the Christian awareness of fallen man, the Neoplatonic glorification of art itself, and a specific knowledge of Plato," Sidney plays the *Ion* and other dialogues against the *Republic*. Asserting a more lowly and Christian inspiration for the poet as a man in a fallen world, Sidney rejects Plato's aesthetics for associating poetic inspiration with God. At the same time Sidney argues that the poet is not a mere imitator (as in the *Republic*) but a creator not bound by his experience of a Nature that is itself fallen. —W.H.M.

Edmund Spenser

1919. Thompson, Claude A. *Spenser's "Many Faire Pourtraicts, and Many a Faire Feate"*, SEL, 12:1, Win. 1972, 21-32. The tapestries in Book III (i.34-38; xi.28-46) of the *Faerie Queene* seem like living pictures, though visual detail is minimal, descriptive terms are indistinct, and verbs are relatively lifeless. The real reason for their effective vividness and vivacity lies in Spenser's artful use of rhetorical devices, particularly figures of pathos. Spenser's interspersing of his description with exclamation, apostrophe,

interrogation and parenthesis heightens the sense of verisimilitude and creates in the reader a feeling of wonder and belief. —M.F.O.

Nahum Tate

1920. Green, Lawrence D. "Where's My Fool?"—Some Consequences of the Omission of the Fool in Tate's *LEAR*, SEL, 12:2, Sp. 1972, 259-274. A comparison of Tate's play with Shakespeare's reveals that Lear's language is the same even though Tate omitted the Fool whose lines supplied the context for interpreting Lear's speeches and actions. This omission causes isolation of Lear's character and subsequently the challenging appeal to actors to create the missing context for Lear's lines outside the lines themselves. Thus emphasis shifted from the play to an interpretation of Lear. This shift continued past the restoration in 1838 of Shakespeare's text with the Fool. Through the latter part of the 19th century and into our own, the concept of an internalized Lear has remained. Tate's omission of the Fool may prove to be the most lasting influence of his redaction. —M.F.O.

George Turberville

1921. Sheidley, William E. George Turberville's Epigrams from *THE GREEK ANTHOLOGY: A Case-Study of "Englishing,"* SEL, 12:1, Win. 1972, 71-84. Turberville's translations of epigrams from the *Anthology* exemplify the confrontation between early Elizabethan poetic taste and the foreign material it wished to naturalize. His attempts to "english" the indistinct genre of the epigram and make it his own often effected modification of external detail or central meaning in his translations, a result of simple misunderstanding or the disparity between 16th-century and classical views of the world and poetry. The changes seem sometimes to be great improvements on worthless poems, but more often are destructive. His original epigrams were often flat and trite because "the pull of the native medieval tradition of type-satire 'epigrams' [was] no longer balanced by the particularization and pointedness of the classical models." Once in a while Turberville successfully combines the two traditions. —M.F.O.

Dobsons Drie Bobbes

1922. O'Brien, Avril S. *DOBSONS DRIE BOBBES: A Significant Contribution to the Development of Prose Fiction*, SEL, 12:1, Win. 1972, 55-70. This work deserves more serious attention from students of the novel because it exhibits considerable skill and originality and exemplifies literary themes and techniques that were later to become important. Though structured as a jest book, the presentation of character, evocation of locale, achievement of a degree of structural unity, and probings into psychological development of character add a dimension approximating a psychological realism to a degree not found in the more frequently examined prose fiction of the Renaissance. —M.F.O.

Drama

1923. Bowden, William R. *The Bed Trick, 1603-1642: Its Mechanics, Ethics, and Effects*, ShakS, 5, 1969, 112-123. To the Stuart dramatists the bed-partner exchange trick was a convention capable of ingenious complication and variation. It was a morally neutral device used in a moral context. Moral bed tricks were used primarily to preserve the chastity of a virgin, consummate unfulfilled wedding vows, and frustrate adulterous intentions. Immoral bed tricks resulted in disaster and exposure. —D.S.Z

1924. Stabler, A. P. **The Source of the German HAMLET**, *ShakS*, 5, 1969, 97-105. The German *Bestrafte Brudermord* (c. 1620) is based on a non-Shakespearean source closely related to the French source story by Belleforest. Early scholars assumed that the German *Hamlet* went back to a lost pre-Shakespearean *Ur-Hamlet*, but this theory presupposes a highly uncritical dependency of Shakespeare upon this early play. Since it is unanimously agreed that Shakespeare could not have depended upon the inferior *Brudermord*, the latter is generally conceded to be derived from *Ham*. But this theory demands that numerous improbable changes for the worse were made. A more convincing theory is that both versions depend upon a common ancestor possessing all the relevant variants. A selection of pertinent quotations from Belleforest clearly illustrates those features which the *Brudermord* could not have derived exclusively from a Shakespearean version. —D.S.Z.

1925. Battenhouse, Roy. **Recent Studies in Elizabethan and Jacobean Drama**, *SEL*, 12:2, Sp. 1972, 391-428. [This article reviews books published in 1971.] —M.F.O.

General

1926. Fish, Stanley. **Recent Studies in the English Renaissance**, *SEL*, 12:1, Win. 1972, 182-222. [The article contains a selective review of 35 books edited and authored mainly in 1971. Brief evaluation of two journals, *Milton Studies* and *English Literary Renaissance*, is offered.] —M.F.O.

1927. Frantz, David O. **"Leud Priapisms" and Renaissance Pornography**, *SEL*, 12:1, Win. 1972, 157-172. A considerable amount of pornography existed in the Renaissance. Nashe's *Choise of Valentines* is one work revealing pure pornography, and many English jokes and epigrams of the time were pornographic. Such Italian writers as Poggio, Aretino, and his secretaries were known at least by reputation and were emulated. A knowledge of this pornographic background illuminates England's ambivalent attitude toward Italy, helps us to understand certain English Renaissance poems, and raises some important questions regarding our view of Renaissance readers. —M.F.O.

VII. RESTORATION AND ENLIGHTENMENT

Aphra Behn

1928. Simpson, Joan Murray. **The Incomparable Aphra**, *CornM*, No. 1067, Sp. 1971, 368-371. Though much of her life story remains a mystery, it is now known that Behn was secret agent in Holland, the first female spy. She used the name "Astrea" and continued to use it when writing her 19 plays and 13 novels. Known as "The Incomparable Astrea" at the height of her fame, she was the first woman to earn her own way as a professional writer of rowdy bawdry and farce, and deserves more study because her work is a reflection of the tastes of her time. —R.R.Y.

Thomas Chatterton

1929. Holmes, Richard. **Thomas Chatterton: The Case Re-opened**, *CornM*, No. 1065, Aut. 1970, 205-249. Because of the furor about the *Rowley Poems*, very few writers have attempted to estimate the value of the poems, and fewer yet have recognized the impact of Chatterton's mixture of Gothic and simplistic styles and material upon the hard, intricate, neoclassic sheen of the poetry of the last 30 years of the 18th century. Also, evidence from his letters and poems leads one to doubt Chatterton's suicide; the doubt is verified by evidence pointing to his death being a mistake caused by his attempts to cure himself of a venereal disease. —R.R.Y.

Daniel Defoe

1930. Rogers, Pat. **Defoe and Virgil: The Georgic Element in A TOUR THRO' GREAT BRITAIN**, EM, 22, 1971, 93-106. Despite critical opinion, Defoe shows the influence of the *Georgics* in precise parallels and general themes in his *Tour*. Echoes of vocabulary and such associations as agriculture with peace occur in battlefield scenes, and the horse-racing imagery recalls Virgil's chariot-racing. In theme Defoe modifies his hope in progress with a lively sense of antiquity and decay: like Virgil, he feels the countryside is "most beautiful when it is most productive." And as in the *Georgics* an elegaic tone characterizes such heartfelt beliefs as Defoe's patriotic sentiment.

—W.H.M.

John Dryden

Cf.: Item 1872.

Thomas Gray

1931. Reichard, Hugo M. **The Elegist Who Sang for All He Was Worth**, DR, 51:1, Sp. 1971, 24-30. The dramatic quality of Gray's *Elegy Written in a Country Churchyard* is pervasive and a main factor contributing to the unity of the poem. The youth of the last part is the poet who wrote the first part. For his "magnificent encomium to the insulted and injured of the countryside," he receives "recompense in kind."

—E.E.E.

1932. Morrisroe, Michael, Jr. **Hume's Rhetorical Strategy: A Solution to the Riddle of the DIALOGUES CONCERNING NATURAL RELIGION**, TSLL, 11:2, Sum. 1969, 963-974. Critics have variously identified the spokesman for Hume in this work. Why Hume chose to write a Ciceronian dialogue on this subject is not asked, though the question involves his adaptation to his milieu, censorship, rhetoric, and the influence of the classics. Hume was most interested in how writers effect responses, and he perhaps considered the *Dialogues* artful in undercutting the prejudices of his hostile readers. He realized that the argument from design appeals to the reader's sensation, not his logic. Thus he presents the design argument forcefully through Cleanthes but permits Philo to reduce it to the ridiculous. Philo expands upon the four poles of the analogy, man, machine, God, and universe, producing multiple images of each until the force of the argument is weakened. His argument for a *spiritus mundi* duplicates the design argument to show the folly of the method of analogy. Hume uses vivid images to counterbalance the reader's attraction to the order of the design argument. —A.B.L.

Samuel Johnson

1933. Jemielity, Thomas. **"More in Notions Than Facts": Samuel Johnson's JOURNEY TO THE WESTERN ISLANDS**, DR, 49:3, Aut. 1969, 319-330. Modern critics describe this work sociologically and anthropologically, but in Johnson's day it was praised for its "philosophical, moral, and reflective quality." This approach enhances one's understanding of the book, since "philosophy as traditionally defined denotes a study of causes and effects, a generality of presentation, a particular method of argument, a willingness to hypothesize, and, as moral philosophy, a concern with what should be done and what should be avoided."

—E.E.E.

1934. O'Flaherty, Patrick. **Dr. Johnson: Timid Giant**, DR, 49:4, Win. 1969-70, 474-486. "The central anomaly in Johnson's thought" is that on religious issues he suppressed his love of speculative reasoning and "was submissive to authority to the point of

abject acquiescence." He did not attempt to reconcile reason and religion because he feared that reason would destroy faith. "Johnson's intellectual timidity and emotional weakness inhibited the full creative power of his mind—in effect, crippled his imagination." Thus, "his writings fascinate, stimulate, occasionally even amuse, but remain profoundly unsatisfying." —E.E.E.

Thomas Otway

1935. Marshall, Geoffrey. *The Coherence of THE ORPHAN*, TSLL, 11:2, Sum. 1969, 931-943. Otway's play is unified by the 17th-century ideal of plain-speaking, expressed to his two sons by Acasto, who hates flattery, hypocrisy, and deceit and urges plain language. The failure of various characters to speak plainly results in the tragedy. Acasto himself uses irony when he tells his sons not to marry. Because of this ambiguous communication, Castalio keeps his marriage secret, and Polydore interferes in what he thinks is only a love affair. After Polydore rapes Monimia, she reveals that she is his lawful sister-in-law, and he commits suicide. *The Orphan* thus precedes Pope's *Dunciad* in its use of verbal disorder as a symbol for universal disorder. —A.B.L.

Samuel Richardson

1936. Dunn, Douglas. *Old Morality*, NSt, Aug. 13, 1971, 211-212 (rev.-art., J. C. Duncan Eaves and Ben D. Kimpel, *Samuel Richardson*, Oxford U., 1971). Richardson's life is more interesting than most and less dull than Eaves and Kimpel assert. Though he preferred the company of women to men and looked upon sex as potentially grievous, he married twice and had 12 children. Fielding and Walpole read his work as spiritualized romance, and it is difficult to approach it, as Eaves and Kimpel do, from the standpoint of simple contemporaries. *Clarissa* is a masterpiece by both accident and history. —R.E.W.

Earl of Rochester

1937. Porter, Peter. *The True Vein of Satire*, NSt, Feb. 18, 1972, 210-211 (rev.-art., *Rochester: The Critical Heritage*, ed. David Farley-Hills, Routledge, 1972). David Vieth's *Complete Poems* (Yale U., 1968), is convincing evidence that Rochester wrote the best English poetry between Milton and Pope, but Vieth needs to be supplemented by verses from de Sola Pinto's collection in *Poems* (Routledge, 1953). Rochester is the greatest exponent of poetry that is direct yet romantic, realistic yet metaphysical, amorous yet unfaithful. *Tunbridge Wells*, *A Satyr against Reason and Mankind*, and *An Allusion to Horace* are the only poems before Pope with the reasonableness and Latin elevation of nature into rhetoric of *The Rape of the Lock* and *An Essay on Man*. Finding modern parallels in the classics is a Rochester invention copied by Pope. His songs have limpidity and economy. *Critical Heritage* shows his worth as a poet submerged in the legend of the penitent rake, but actually he was a skeptic, not a materialist, and was led to the Church by illness. Gilbert Burnet's dramatic polemic, *Life and Death of Rochester* (1680), has made us pity a dying man fighting to keep God at bay. —R.E.W.

Adam Smith

1938. Brissender, R. F. *Authority, Guilt, and Anxiety in THE THEORY OF MORAL SENTIMENTS*, TSLL, 11:2, Sum. 1969, 945-962. Smith's first book provided his age with a mostly complacent yet occasionally troubled and revealing image of itself. He simplifies sentimental moral philosophy by defining sympathy, the basis of the moral life, as identification with another person. When one makes a moral judgment,

he identifies with an impartial spectator; this abstraction becomes the conscience. As Smith attempts to give authority to the moral judgments which thus arise from feelings, the inconsistencies of his position become clear because of his empirical account of the process. He is directly concerned with the major problem that an excess of feeling is a weakness despite the basic morality in feeling, and he deals with the agony of guilt and shame, recognizing that if moral attitudes are formed through the individual's relationship with society, the nonconformist suffers. —A.B.L.

Jonathan Swift

1939. Thomas, W. K. *The Bickerstaff Caper*, DR, 49:3, Aut. 1969, 346-360. Swift's "dazzling" satiric prediction of the death of John Partridge, well-known astrologer and almanac-writer, succeeded as literary entertainment but perhaps not in terms of the desired social effect of "the lowering of a knave in public esteem," since Partridge's sales continued unabated. Swift satirized Partridge because of his attacks on learning and High Church Anglicanism, and through a carefully contrived series of stratagems, he gulled Partridge into public notice of the prophecy of his death and its alleged fulfillment, thereby mocking astrology in general and Partridge in particular. —E.E.E.

1940. Pullen, Charles H. *Gulliver: Student of Nature*, DR, 51:1, Sp. 1971, 77-89. Gulliver is not merely a symbol but a real man who is responsible, basically innocent, university-educated, and above average intellectually. The tragic implications of his final position of despair demonstrate that man has a tenuous hold on reality. —E.E.E.

William Wycherley

1941. McCarthy, B. Eugene. *Wycherley's THE PLAIN-DEALER and the Limits of Wit*, EM, 22, 1971, 47-92. Restoration writers looked on propriety in words and thoughts as the essence of true wit, but Wycherley progressively dramatized plain, unmetaphorical language as even more suited to social decorum. Among the false wits of *Love in a Wood* Vincent is the key to the theme because he is free of false wit and metaphor and shows that they limit a speaker's perceptions. In *The Gentleman Dancing-Master* and *The Country Wife*, Hippolite and Harcourt variously escape the limitations of wit with their plain language. Finally in *The Plain Dealer* Manly and Fidelia turn the play from a potential tragedy into a tragi-comedy when they modify their blunt speech and unworldly frankness and bring their still direct language within the limits of social decorum. —W.H.M.

Edward Young

1942. *Sycophantic Psalmist*, NST, Mar. 3, 1972, 284 (rev.-art., *The Correspondence of Edward Young, 1683-1765*, ed. Henry Pettit, Oxford U., 1972). *Night Thoughts* was treated warily by Johnson who farmed out Young's biography to Herbert Croft, whose cutting remarks appalled Young's admirers. George Eliot's essay on Young (*Wordliness and Otherworldliness*, *Westminster Review*, 1856) conjured up a Tartuffe poetically expressing the absence of Church preferment. His letters bear out the verdict: Young was commonplace and unoriginal, a graveyard gusher and toady whose correspondence with Samuel Richardson displays a mutual admiration society, though Young belonged to Richardson's surface, not to his Eros-Thanatos imagination. —R.E.W.

General

1943. Canepa, Andrew M. *From Degenerate Scoundrel to Noble Savage: The Italian Stereotype in 18th-century British Travel Literature*, EM, 22, 1971, 107-146. In con-

trast to the earlier Elizabethan ambivalence about Italians, 18th-century British travellers regarded them as inferior intellectually, morally, and spiritually. Writers such as Smollett, Boswell, and Samuel Sharp deplored the begging and thievery, which seemed to them the Italian substitute for honest industry, and condemned the extravagant speech and behavior, licentiousness, and filth which for them characterized Italians. In the last two decades of the 18th century, in reaction to the Industrial Revolution, John Moore and Hester Thrale (then Mrs. Piozzi) regarded these faults as more than offset by the Italians' unaffected sincerity and sensibility. Italians, who regarded the British as uncouth barbarians in the Middle Ages, only modified their contempt, and returned to it fully in the Napoleonic era. —W.H.M.

VIII. ROMANTIC

William Beckford

1944. Siniscalchi, Marina Maymone. **THE VISION di Beckford e il Simbolismo della Pia Filosofia**, EM, 22, 1971, 147-154. In his youthful work *The Vision*, Beckford parallels a philosophical symbolism current in the early Renaissance and very well typified in the 15th century by Pico della Mirandola's *De Hominis Dignitate*. In particular the regal association of Beckford's old man Moissasour and his imperial woman Nouronihar echo the symbolism of the (Divine) Word and Wisdom; thus they suggest a mystical vision of truth. (In Italian) —W.H.M.

William Blake

1945. Freiberg, S. K. **The Fleece-Lined Clock: Time, Space, and the Artistic Experience in William Blake**, DR, 49:3, Aut. 1969, 404-415. Only art allows man to organize experience into its proper perspective, "to see the whole range of his experiences and their implications." But the world of time and space is at enmity with art. Space, as seen by the ordinary eye, is "delusion and vanity." Art also exchanges sequential time for the "Eternal Now." —E.E.E.

Lord Byron

Cf.: Item 1948.

Samuel Taylor Coleridge

1946. Leitz, Robert C., III. **Fletcher Christian and the Ancient Mariner. A Refutation**, DR, 50:1, Sp. 1970, 62-70. Fletcher Christian was not the historical model for Coleridge's *Ancient Mariner*, as Neal B. Houston has argued in *Fletcher Christian and THE RIME OF THE ANCIENT MARINER* (DR, 45:4, Win. 1965-66, 431-445 [AES, 11:3, Mar. 1968, 757]). Christian died on Pitcairn Island and did not roam the earth telling his story or return to England. —E.E.E.

1947. Fogle, Richard H. **Hawthorne and Coleridge on Credibility**, Criticism, 13:3, Sum. 1971, 234-241. Hawthorne and Coleridge shared a preoccupation with the relationship of art to truth, since each of them had chosen the category Romance, which so often idealizes the world of actuality. Hawthorne was concerned with verisimilitude along with laws that were valid and symmetrical. Coleridge adhered to nature's truths and aroused sympathy in the reader as well as intriguing him by the novelty of his imaginative modification. Scott's novels appealed to both writers, and Coleridge discovered in *Waverley* a region of indistinctness, of sights which were given forms. This region lay between knowledgeable consciousness and the unknown, and he found psycho-

logical truth in superstition. Coleridge reconciled Shakespeare's imaginative irregularities with the "regularity and responsibility of universal logic." —M.T.H.

John Galt

1948. Cozza, Andrea. *Il Byron di John Galt*, EM, 22, 1971, 215-241. Late in a career of three impressive novels and much nearly hack work, Galt turned out his then very popular *Life of Byron* (1830). Mixed in quality, it benefits from his gift with the vernacular but frequently suffers from awkwardly formal language. Drawing heavily on his acquaintance with Byron in the Mediterranean from 1809 to 1811, including a ship voyage from Gibraltar to Malta, Galt recalls Byron as the wayward child. Byron in turn complained of Galt's lack of "deference." Mostly avoiding criticism of the poetry as "too voluminous" and intimacies of Byron's life as "impertinent," Galt reviewed the nature of a poet perceptively but dismissed Byron's political and military career in Italy and Greece as mere childishness. (In Italian) —W.H.M.

Leigh Hunt

1949. Severn, Derek. *Leigh Hunt v. The Tories and the Prince Regent*, CornM, No. 1066, Win. 1970/71, 288-312. Background information and excerpts of Hunt's polemical editorials in *The Examiner* from 1808 until 1812 explain the four libel suits brought against him by the government, the last leading to a conviction, a two-year jail sentence, and a £500 fine. —R.R.Y.

John Keats

1950. Del Re, Gabrielle. *Sensibilità Fisiologica e Mito in John Keats*, EM, 22, 1971, 155-172. Keats's medical history, with his likely early tendency to consumption, is probably responsible for the peculiar association of natural objects with moods in his poetry. The emotional instability caused by his illness gave him a dexterity in the sensual use of words already evident in *I Stood Tiptoe Upon a Little Hill*. The very title foreshadows the contrast between the stereotyped arcadian classical images and the physiological quality of the vital natural description. Later, in *Endymion*, the great odes, and especially *Isabella*, this language, which is at once macabre and sentimental, not only produces the mixed beauty and sadness which is characteristic of love in Keats but also provides the basis for much of his apparent myth. (In Italian) —W.H.M.

1951. Kaufman, Paul. *A Keats Circle by the Sea*, EM, 22, 1971, 173-213. Important information about three of Keats's friends is available in the 3,000 pages of transcribed and original verse by the three Leigh sisters preserved in the Leigh-Browne collection at the Keats Museum. Benjamin Bailey, John Hamilton Reynolds, and James Rice joined with Mary, Sarah, and Thomasine Leigh of Slade House, Sidmouth, Devonshire in a literary society from 1814 to 1817. Others, including Maria Pearse, the girls' cousin, and Reynolds's future wife Elizabeth Drewe, joined the group later. [The article contains sample verses by the three men and Sarah, unpublished letters by the three men, and an inventory of the sisters' notebooks.] —W.H.M.

William Wordsworth

1952. Baker, Jeffrey. "Deliberate Holiday": Wordsworth's Doctrine of the Necessity of Idleness, *Criticism*, 13:3, Sum. 1971, 242-264. Wordsworth praised idleness but not for everybody—in *Michael* and *The Ruined Cottage* he advocates industry to those feeling frustrated by accidental idleness. In contrast, illuminating moments follow deliberate holidays for the poet who experiences a transformation of bliss in an apparent

"aristocracy of mysticism and moral insight." In *The Prelude* the revolutionary Wordsworth criticizes the goals and methods of education because of indoctrination of values—the busy student is approved while the idle one is regarded as a sinner. Since life under these conditions is a schedule, it would be well to ignore schedules and develop creative power. Wordsworth tells of his own willful defiance of the summons of time and duty in *Prelude* when "like an untired horse that cares not for his home" he ignores the village clock in a mood "proud and exulting." Wordsworth's images of the moon dropping behind Lucy's house or a mountain striding after the speaker have been considered the result of perceptual error. Actually they can be defended as mystical experiences by citing the trance-like state of the poet in which the mind and nerves are predisposed (by a state of deliberate idleness) to sensations so pleasant as to be intoxicating. What is significant is the fruitful results of these experiences. —M.T.H.

IX. VICTORIAN

Mary Elizabeth Braddon

1953. Heywood, C. A Source for *MIDDLEMARCH*: Miss Braddon's *THE DOCTOR'S WIFE* and *MADAME BOVARY*, *RLC*, 174:2, June 1970, 184-194. Braddon's novel (1864), an adaptation and bowdlerization of Flaubert's acted as an intermediary source for Eliot's *Middlemarch*, transmitting and interpreting the great French novel in terms of English literary conventions. —J.J.M.

Charlotte Brontë

1954. Hagan, John. *Enemies of Freedom in JANE EYRE*, *Criticism*, 13:4, Fall 1971, 351-376. Brontë expressed a special concept of freedom through Jane, who needed human love but for whom love alone would not suffice. "Submission to the loved one must not be total; an equally necessary condition of her liberation is that she must serve and sacrifice herself for the moral law of God." In the intensity of her love for Rochester she relegates God to a minor place temporarily, but when her morality is tested, she chooses God unequivocally. Jane escapes the imposition of roles which would have imprisoned her spirit, and scenes of power in which love and eerie suspense mingle add dimensions of complexity and strength to her seemingly impossible dream of human liberty. St. John's "emotional frigidity" and Rochester's "moral lawlessness" pose threats to the solution of her plight. St. John cannot value Jane, as his attraction to the shallow Rosamond indicates. Jane's struggle to defend the essential wholeness of her being is resolved by a synthesis of judgment and feeling after Rochester's regeneration uplifts him to her moral level. —M.T.H.

Samuel Butler

1955. Angelo, Giovanni. A Note on Samuel Butler in Sicily, *EM*, 22, 1971, 263-267. [A second visit to Professor Peppino Pagoto, a friend of Butler's, necessitates this addition to Samuel Butler in Sicily, *Review of English Literature*, 3:1, Jan. 1962, 47 (*ARS*, 5:8, Oct. 1962, 2090). Pagoto has a pencil drawing of Butler's showing Trapani from Monte Erice [here reproduced]. The occasional letter and the odd passage from *The Authoress of the Odyssey* throw more light on Butler in Sicily. —W.H.M.

Thomas Carlyle

1956. Trowbridge, Ronald L. Thomas Carlyle's *Masks of Humor*, *MiAca*, 3:2, Fall 1970, 57-66. Carlyle's use of humor is often overlooked, yet his opinions of others often contain admiration for their humor. In his own work, he plays with puns and

double entendres, and his name-humor is obvious. He employs indirect statement from pretended pseudonymous sources in order to make outrageous situations more believable. Many readers do not realize that Carlyle deliberately parodies his own work.

—J.M.D.

Lewis Carroll

1957. Hudson, Derek. **Lewis Carroll and G. M. Hopkins: Clergymen on a Victorian See-Saw**, DR, 50:1, Sp. 1970, 83-87. Carroll and Hopkins used comparable material for entirely different purposes, and "a comparison between the Catholic religious poet and the Anglican nonsense-genius puts them at opposite ends of a Victorian see-saw, on a delicate balance between motive and conscience." Nevertheless, the two had many similarities, primarily a developed sense of humor and an absorption in the study of words.

—E.E.E.

Charles Dickens

1958. Paroissien, David H. **Dickens's PICTURES FROM ITALY: Stages of the Work's Development and Dickens's Method of Composition**, EM, 22, 1971, 243-262. A better understanding of this neglected book must begin with a review of the three stages of the text and the method of composition. When living in Albaro and Genoa in 1844 and 1845, Dickens wrote letters primarily to John Forster. In late 1845 and early 1846, he revised the letters for publication in the new **Daily News**, which he briefly edited in early 1846. In the third stage he prepared the letters for book publication (in 1846). In the last two stages he followed his original letters closely, preferring them to a private journal for his source. He even went to considerable trouble to retrieve letters from such correspondents as Lady Blessington.

—W.H.M.

1959. Andrews, M. Y. **Charles Dickens: British Publications in the 1960's**, BBN, June 1970, 427-429. Dickens's biography and the nature of his art have attracted great interest among scholars in the 1960's. The most important works published were the Clarendon edition (eds. Kathleen Tillotson and John Butt) of the novels and the first two volumes of the Pilgrim edition (eds. Madeline House and Graham Storey) of the letters. **The Dickensian**, published by the Dickens fellowship, keeps abreast of current developments in Dickens studies, and the various collections of critical essays published on Dickens in the 1960's illustrate the variety of approaches taken by critics toward his work.

—J.J.M.

Cf.: Item 2072.

George Eliot

1960. Green, M. S. **Isolation and Integrity: Madame de La Fayette's PRINCESSE DE CLÈVES and George Eliot's Dorothea Brooke**, RLC, 174:2, Apr.-June 1970, 145-154. Although 200 years separate La Fayette's work from Eliot's **Midle-march**, the lives of the heroines are linked by their interest in Pascal's *Pensées*. This philosophy drives both heroines to suppress their sexual needs and marry men who can love them only as father figures. However, while the Princess fails utterly in love and enters a convent, Dorothea, possibly due to Eliot's interest in Feuerbach, channels her need for sexual love and feminine fulfillment into a love for humanity and a concern with society's needs.

—J.J.M.

Cf.: Item 1953.

Mary Crawford Fraser

1961. Barr, Pat. *Mary Crawford Fraser: The Diplomatist's Wife*, CornM, No. 1068, Sum. 1971, 464-472. A niece of Julia Ward Howe, and a sister of Francis Marion Crawford, Fraser wrote several novels and two volumes of short stories. But her six volumes of reminiscences are her claim to attention. Her bitchy, funny, sharp, intelligently observant, gushingly sentimental, warm, and spirited comments upon the late Victorian international scene make her copious memoirs interesting. —R.R.Y.

Alfred Warwick Gattie

1962. Wellwarth, George E. "Battle's Glass of Water": Addendum, ShawR, 12:1, Jan. 1969, 28-29. Gattie's play, *The Honorable Member*, was produced in 1896 and reviewed by Shaw. Two of Gattie's plays were produced earlier, in 1892 and 1894, but were not published. [The author corrects statements made in his *Gattie's Glass of Water; or the Origin of Breakages, Ltd.*, ShawR, 11:3, Sept. 1968, 99-103 (AES, 12:5, May 1969, 1674).] —D.R.

Thomas Hardy

1963. Robinson, Roselee. *Desolation in FAR FROM THE MADDING CROWD*, DR, 50:4, Win. 1970-71, 470-479. A major Hardy theme, largely ignored by the critics, is the tragedy of human isolation. Each of the five major characters in this work is "trapped in his own desolation, preoccupied with loneliness and intensely attracted by passionate love as a means of ending that loneliness." Each represents a different kind and degree of loneliness. —E.E.E.

1964. Bayley, John. *On Not Placing Hardy*, NST, Sept. 24, 1971, 398-400. Hardy's novels are in limbo between the novel of intellect and of nature. His virtues are not abundantly obvious nor is his artistic intelligence illuminated by the corresponding intelligence of the critic. The principle of incongruity is the key to his genius. Though he altered novels for serialization at the bidding of his editors, he also conjures up Greek tragedy and Shakespeare. Though James saw artistic compromise in his dragging in irrelevant, high-flown matter, Hardy had a dynamic imagination on the subject of class. Much of Hardy's life that went unadmitted into his novels shows the strength of a devious egotism. Pure criticism loses contact with his reality. —R.E.W.

1965. Kramer, Dale. *Hardy's Prospects as a Tragic Novelist*, DR, 51:2, Sum. 1971, 178-189. While Hardy's novels have been disparaged as tragic art through comparison with the forms of classic tragedies, modern efforts to define tragedy in terms of the substance rather than the form of a work accord well with a consideration of Hardy as a tragedian. He avoids the absoluteness fatal to tragedy and keeps opposing concepts, such as freedom and necessity, in dramatic tension. —E.E.E.

1966. Larkin, Philip. *The Hidden Hardy*, NST, June 2, 1972, 752-753. Hardy's letters to Florence Henniker show that Hardy, despite the view that he was a bourgeois countryman, moved in society, but they reveal only what Hardy chose to reveal. As a concomitant to his fiction, his autobiography is an attempt to give the status of truth to his particular version of life. He mentions Mrs. Henniker only eight times in the *Life* though he was on deep terms with her. We have, however, a sense of Hardy's feelings of being disciplined with her. —R.E.W.

Cf.: Item 2073.

Gerard Manley Hopkins

Cf.: Item 1957.

Thomas Hughes

1967. Hartley, A. J. **Christian Socialism and Victorian Morality: The Inner Meaning of TOM BROWN'S SCHOOL-DAYS**, DR, 49:2, Sum. 1969, 216-223. Hughes's novel is "perhaps the most important document in Christian Socialist literature." It is "a social document depicting a policy in miniature as a model for national society." Society can be maintained only when good holds evil in check; thus, individuals "must labor, not for themselves alone, but for 'their fellow-men, their country, and their God.'" —E.E.E.

Thomas Babington Macaulay

1968. Fong, David. **The Essayist as Historian**, DR, 51:1, Sp. 1971, 38-48. While Macaulay's reputation is more secure as a historian than as an essayist, his essays, which tend to take a historical point of view, are forerunners of his **History of England**. Further, Macaulay considered history a department of literature because the historian uses the same tools as the poet, dramatist, biographer, and novelist. The roles of essayist and historian merge in Macaulay. —E.E.E.

George Meredith

Cf.: Item 1988.

William Morris

1969. Castle, Barbara. **The Vision Splendid**, NSt, Oct. 1, 1971, 450-451. Morris's love of the Middle Ages comes from the dominant conviction that it was creative. Work is for him the key to fulfillment. **The Water of the Wondrous Isles** is a fairy tale for pleasure, yet it displays his love of nature and the natural and preaches a self-reliant doctrine. His heroines are not Pre-Raphaelite but fall in love physically, and even the earth, growth itself, and life show the power of love. —R.E.W.

1970. Tompkins, J. M. S. **The Work of William Morris: A Cord of Triple Strand**, DR, 50:1, Sp. 1970, 97-111. Throughout his life Morris was concerned with art, literature, and socialism. His romantic poetry and prose are not marginal; they reflect the main concerns of his life. While the revolutionary and the romantic were never totally harmonized in Morris, his literary productions and socialist concerns expressed his ideals for man's life, among them the joy of the earth, the necessity for comradeship, and fortitude. —E.E.E.

Arthur Joseph Munby

1971. Crossman, Richard. **A Servant's Part**, NSt, Apr. 7, 1972, 458-459 (rev.-art., Derek Hudson, **Munby: A Man of Two Worlds**, Murray, 1972). The Munby Papers, used for this life story, are a classic account of a sexual perversion and a vivid picture of Victorian life below stairs. This minor poet confided his life secrets to his diary. He had a physical desire for working class women, one of whom, Hannah Cullwide, he secretly married. She also recorded her thoughts [presented in this article] which show the vicissitudes of their love life as unequals. Munby shows more poetic artistry in his diary than in his public utterances. Comments on the artistic and literary great who made the routine of his career bearable show Munby to be the mirror of his age, one who may well rank with Pepys. —R.E.W.

George Powell

1972. Berridge, Elizabeth. *A Real Sea Adventure*, CornM, No. 1064, Sum. 1970, 99-112. Powell (1842-1882), a translator of Icelandic legends and author of two volumes of poetry, became Swinburne's friend in 1865, and exchanged letters and hospitality with him until his death. In 1868, while Powell's guest, Swinburne almost drowned swimming off the coast of Etretat, Normandy. Of peculiar interest to the near tragedy is that Guy de Maupassant, 18 at the time, was a witness to the affair, attempted to help in the rescue, and wrote of it 22 years after the event. —R.R.Y.

D. G. Rossetti

1973. Mayoux, Jean-Jacques. *Rossetti et L'Imagination Préraphaélite*, CritP, 26:274, Mar. 1970, 210-225 (rev.-art., G. H. Fleming, *Rossetti and the Pre-Raphaelite Brotherhood*, Rupert Hart-Davis, 1967; John Dixon Hunt, *The Pre-Raphaelite Imagination*, 1848-1900, Routledge, 1968). The Pre-Raphaelite movement was animated by Rossetti; but Hunt is probably right in saying that Rossetti was never a Pre-Raphaelite strictly speaking, and Rossetti himself said that he was one only by friendship with those who were. More important than these historical matters was his relationship with Elizabeth Siddal, which tormented him for ten years; she continued to preoccupy him after her suicide, and is the subject of his best painting, the "Beata Beatrix." The key to Rossetti, evident in many of his poems, is his lack, and need of, a total vision of himself. (In French) —M.L.

A. C. Swinburne

Cf.: Item 1972.

Lord Tennyson

1974. Scott, P. G. *Tennyson's ENOCH ARDEN: A Victorian Best-Seller*, Mon/TSM, 2, 1970, 1-24. This work, a Victorian best-seller, is neglected by modern critics; yet its popularity provides an insight into Victorian morality. Tennyson's first poem to make an impact on the reading public, it aroused criticism because of the question of bigamy raised by the story. If Tennyson took the plot, as Sir Harold Nicolson believes, from *The Fisherman's Story* (published in a volume of poems by Thomas Woolner in 1863), then the bigamy theme is inherent in the tale. The basic moral question is similar to that of the "fallen woman" theme, treated sympathetically in many of the so-called "sensation novels" popular with Victorian readers. Despite their penchant for respectability, Victorians exercised compassion when making moral judgments. —E.M.W.

1975. Zuckermann, Joanne P. *Tennyson's IN MEMORIAM as Love Poetry*, DR, 51:2, Sum. 1971, 202-217. While this poem is in one sense philosophical, its premise is not Cogito, ergo sum, but Amo, ergo sumus. It can be approached most fruitfully as a love poem which shares characteristics—literary conventions, diction, imagery—of the rich tradition of English love poetry. —E.E.E.

X. MODERN

W. H. Auden

1976. Hynes, Samuel. *W. H. Auden*, CLit, 11:1, Win. 1970, 98-103 (rev.-art., Herbert Greenberg, *Quest For The Necessary: W. H. Auden And The Dilemma Of Divided Consciousness*, Harvard U., 1968; Justin Replogle, *Auden's Poetry*, U. of Washington, 1969). Greenberg's work rejects the simplifying elements of the Auden myth and

wisely focuses on Auden's treatment of man's dualistic nature, enabling him to develop "true and useful" perceptions and readings of Auden's work. Replogle's more ambitious book is flawed by a critical method that is too simple for the poetry, and by a design that is "too loose and sprawling."
—E.A.K.

1977. McDiarmid, Lucy S. *Auden and the Redeemed City: Three Allusions*, *Criticism*, 13:4, Fall 1971, 340-350. Auden describes "moral northerners," Englishmen and Germans, in their experiential journeys to "non-moral" southern regions in his poem *Goodbye to the Mezzogiorno*. Prime, the first poem in the series *Horae Canonical*, features European tradition with references [the "three allusions"] to Virgil, Fortunatus, and Shakespeare. It illustrates Auden's theoretical guidelines to poetry originating in worshipful rites and expressions of awe. Analogous to these three allusions, Auden poses the religious enigma of the sacrificial killing of a victim, a deed which rejuvenates the community. Auden's poetic sources are always of significance, for the ideas of several centuries on the subject considered are often contained in the concentration of a few lines.
—M.T.H.

Cf.: Item 2035.

John Betjeman

1978. Larkin, Philip. —*It Could Only Happen in England*, *CornM*, No. 1069, Aut. 1971, 21-36. Betjeman is a poet for whom the modern poetic revolution simply has not taken place. The notion that Betjeman is an aesthete rejecting all things modern and fondly looking back to the good old days is misguided; he is a robust and responsive acceptor, not a rejecter, and he offers us a gaiety, a sense of the ridiculous, an affection for human beings and how and where they live that adds up to a most original and serious body of poetry.
—R.R.Y.

Roy Campbell

Cf.: Item 2036.

Joseph Conrad

1979. Ketterer, David. "Beyond the Threshold" in Conrad's *HEART OF DARKNESS*, *TSL*, 11:2, Sum. 1969, 1013-1022. Conrad's direction that the meaning of the story lies in its incidentals makes critical emphasis on the overall experience in this story suspect. Three "secondary notions" form a connected sequence and involve two converging processes: spiritualization or deification and despiritualization or naturalism. The Buddha tableau moves toward the implication that a man's involvement with ideas means involvement with preternatural forces. The two women, the agents of Kurtz's death, represent black and white avatars of Atropos, the ultimate "intended" fate of the idealist. The harlequin figure suggests a reality in which practicality and idealism may be combined.
—A.B.L.

1980. Sadoff, Ira. *Sartre and Conrad: Lord Jim as Existential Hero*, *DR*, 49:4, Win. 1969-70, 518-525. Lord Jim is to be understood as a hero on the Sartrean model. Conrad denies ultimate authority and objective truth. Jim recognizes the absurdity and chaos of the modern universe and attempts to find meaning for his life in a commitment to a life of action, which enables him to confront death.
—E.E.E.

1981. Guerin, Y. *Huit lettres inédites des Joseph Conrad à Robert d'Humières*, *RLC*, 174:3, July-Sept. 1970, 367-392. Conrad's eight unedited letters to Robert D'Humières, the French translator of *Nigger of the Narcissus*, contain valuable information about

the conditions surrounding publication of the work in France, but they also provide an insight into Conrad's aesthetic. The translator, long neglected as a simple intermediary in an author's work, emerges here as a figure with decisive influence on the original work of his author. [The letters are published.] (In French) —J.J.M.

1982. Fradin, Joseph I. **Conrad's Everyman: THE SECRET AGENT**, TSLI, 11:2, Sum. 1969, 1023-1038. In this work Conrad relentlessly exposes even his own values as illusions contaminated by various forms of death. Because every aspect of the novel leads to the same nihilism, it is possible to illuminate the whole through the part. Verloc's form of death is his refusal to look into things, inability to make real choices, and inertia. Every phrase describing Verloc tends to destroy his humanity and reduce him to dead matter. The deadness in the description of walks on city streets and in Verloc's perception of people at the party as faceless ciphers leads to a sense that human anonymity imitates the entropy of the universe. The blowing up of Greenwich Observatory is a symbol in this novel in which people are obsessed with clock time because they refuse to look within the self. —A.B.L.

T. S. Eliot

1983. Donoghue, Denis. **The American "Waste Land" at Fifty**, *ALit*, 16:5, May 20, 1972, 61-64, 67. The independence of the individual word in Eliot's **Waste Land** makes it a distinctly American work, as opposed to English, where the syntax is relational—the function of one word being to lead the mind to the next. Modern American poetry, like French Symbolist, is characterized instead by a space or void around each word in which nothing is anticipated, nothing enforced. The word, isolated and exposed, without prescribed relationships to time or things, acquires a magical power. The result is a sequence of impressions, or states of feeling, different for each reader. The explanation for this use of language is found in the philosophical works of F. H. Bradley, which Eliot knew well, and in Eliot's own distinction between "narrative method" in fiction and "mythical method," the latter based upon immediate experience, the primacy of feeling, and the non-separation of subject and object. Roland Barthes, in **Writing Degree Zero**, makes a similar distinction between what he calls classical language and modern language. —C.D.L.

1984. Gardner, Helen. **Altered in Fulfillment**, *NSt*, Nov. 12, 1971, 654-655. Eliot's delay in making a long poem arose from his 1921 breakdown. The drafts of **The Waste Land** (ed. Valerie Eliot, Harcourt Brace Jovanovich, 1971) reveal how strongly autobiographical it was. Eliot transferred memories and made a sense of vulgarity and banality into the rich and the strange. The different voices of the first part, presumably reflecting a long opening scene in Boston, were cancelled before Pound saw the poem; they reflect Eliot's own life in Boston, Munich, and London. The voice in the existing first section hovers between "I" and "we"; in the second section different voices join in ventriloquism of the first. Pound extracted the mythological from the weakly satirical and topical. In the fourth section he deleted a shipwreck but kept Phlebas. In contrast to Valerie Eliot's editorial work, Sencourt's **T. S. Eliot: A Memoir** (ed. Donald Adamson, Dodd, Mead, 1971) reflects negligible personal contacts eked out by gossip, hearsay, and limited sources. His literary discussion is banal and frequently absurd. —R.E.W.

1985. Wetzel, H. **The Seer in the Spring: On TONIO KRÖGER and THE WASTE LAND**, *RLC*, 174:3, July-Sept. 1970, 322-332. Both Thomas Mann's novella and

Eliot's poem deal with the problem of the artist attempting to free himself from the banalities of life to concentrate on his art. The hero of *Tonio Kröger* still finds these banalities attractive, but the seer of *The Waste Land* finds them repulsive and nauseating. —J.J.M.

1986. Mendel, Sydney. "Dissociation of Sensibility," *DR*, 51:2, Sum. 1971, 218-227. T. S. Eliot's famous phrase, dissociation of sensibility, is best understood not as a purely literary matter but as a cultural phenomenon with profound historical causes, as Eliot himself came to recognize. The complex culture shaped by modern science and a rising level of abstraction has resulted in a crisis of self-identity of which the dissociation of sensibility discerned by Eliot in Tennyson and Browning is only a mild form. —E.E.E.

Ronald Firbank

1987. Fallowell, Duncan. *Butterfly and Cocoon*, *LonMag*, 10:12, Mar. 1971, 57-64. Firbank used the techniques of satire without the intentions of the satirist. His characters expose each other for what they are and for what they are not simply to pass the time. His books should not be called novels, nor stories, but meticulously assembled sequences in which the moods of his characters can coagulate. Evidently, the reader is being called upon to appreciate the writing, especially the verbal mastery and tempi of his books. —R.R.Y.

Ford Madox Ford

1988. Pritchett, V. S. *The Good Soldier*, *NSt*, May 5, 1972, 599-600 (rev.-art., Arthur Mizener, *The Saddest Story*, Bodley Head, 1972). It is surprising that critics have not compared Ford with Meredith. Both had German connections, Continental nostalgias, and an enhancing and a diminishing eye for the English scene; they wrote masterpieces on the French model, and *The Good Soldier* and *Beauchamp's Career* display an obsession. Ford reacted to an over-stimulating upbringing by never having a philosophy of life, becoming a brilliant editor and selfless priest of the arts, and becoming, through his divided nationality, self-inflating. He opposed industrialism, careerism, Whiggery and parvenus. Brilliant in observed details of the Tory squire, he adopted various disguises including the Tory gentleman. Something archaic lies under his modernity. —R.E.W.

E. M. Forster

1989. Pritchett, V. S. *The Upholstered Prison*, *NSt*, Oct. 8, 1971, 479-480. Forster's *Maurice* is now a fossilized 100 pages, but when it was written, the homosexuality of the hero was a lively topic. A taut gift for moral puncturing, grey, unambiguous sentences, and a stiff upper lip in attitude reflect the humanist's courage. The novel is a male version of *Lady Chatterley's Lover* with a similar critique of English life. Lytton Strachey criticized *Maurice's* affair as not lasting, but in all of Forster's novels the life of the heart is precarious. *Maurice* and Scuder, the gamekeeper, opt out of society. However, one hardly believes in *Maurice*, for Forster does not let him give himself away. He comes to life only when waking up to the facts of his own case. Society is trivial, a setting for irritated nerves, an upholstered prison. —R.E.W.

John Fowles

1990. Detweiler, Robert. *The Unity of John Fowles' Fiction*, *NCLit*, 1:2, Mar. 1971, 3-4. While *The Collector*, *The Magus*, and *The French Lieutenant's Woman* seem

entirely different in scope and style, there are elements of unity among the three. Two of these are the obsessive possession versus freedom theme and the possessor-possessed relationship.
—J.M.D.

1991. Halpern, Daniel. *A Sort of Exile in Lyme Regis*, *LonMag*, 10:12, Mar. 1971, 34-46 (Interview). Fowles discusses his reasons for living in the country and the intent of his novels. For Fowles, the novel allows one a lot of freedom, and his concern is with freedom: how you achieve it, if you can, what it means, and what it leads to. Hence, the novel as an art form should last just as long as artists want to be free.
—R.R.Y.

John Galsworthy

1992. Dooley, D. J. *Character and Credibility in THE FORSYTE SAGA*, *DR*, 50:3, Aut. 1970, 373-377. While "all the respectable critics" believe Galsworthy's work is not a major achievement, primarily because its characters do not carry conviction to modern readers, "somehow or other" they do, as is attested by the widespread enthusiasm for the BBC's television version.
—E.E.E.

William Gerhardie

1993. Holroyd, Michael. *Lost Opportunities*, *NSt*, July 23, 1971, 120. *My Wife's the Least of It* (1938) was Gerhardie's first attempt at the Pickwickian tradition which shows the lunacy of logic. He uses the same kind of general insanity and technique of perpetual deferment of hope in *Futility*. *My Wife's* is prophetic as was *Doom* in the 1920's but has no possibilities beyond historical time as does *Resurrection*. After 25 years at work on this tetralogy, called *This Present Breath*, Gerhardie is now in a mood of renunciation himself.
—R.E.W.

William Golding

1994. Whitehead, Lee M. *The Moment Out of Time: Golding's PINCHER MARTIN*, *CLit*, 12:1, Win. 1971, 18-24. A careful analysis of *Pincher Martin* explains the structural and thematic relevance of Golding's "bracketing" technique and denies the contention that the last chapter is a trick ending. *Pincher's* death on the first page forces the rest of the novel out of "vulgar conceptions" of time and space, and into the mysteries of conscious existence, into what, for Golding, is "the center." "The 'trick' conclusion in other words, is employed to shatter the hard armor of our preconceptions about identity . . . and, thus naked at the center, confront with our own darkness the darkness of the nothingness from which we sprang and into which we return." —E.A.K.

1995. Bradbury, Malcolm. *A Near Myth*, *NSt*, Oct. 29, 1971, 594. Golding's books lack the guarantees of formal energy, coherence, and system which we expect from a serious writer. He questions the idea of the human being. In Ian Gregor's and Mark Kincaid-Weeks's *William Golding: A Critical Study* (Faber, 1967), which makes a case for his type of novel, one senses an unremovable obstacle. Even with his kind of "fabulation" the problem of unresolved rage still exists, and he gestures at possibilities he does not quite fulfill. In *The Scorpion God* the style falls below the high demands of its occasion. Golding's writing lives in his coherent construction of society through a system of verbal correspondences at the point of greatest exposure.
—R.E.W.

Graham Greene

1996. King, James. *In the Lost Boyhood of Judas: Graham Greene's Early Novels*

of *Hell*, DR, 49:2, Sum. 1969, 229-236. In two early novels, *A Gun for Sale* and *Brighton Rock*, Greene "has drawn evil in very uncompromising terms." The criminal adolescent protagonists, Raven and Pinkie Brown, are characters "with the vestiges of inverted holiness, sanctity, and priesthood." However, Greene does not glorify the criminal, as some modern writers do.
—E.E.E.

A. E. Housman

1997. Fuller, Roy. *Tears and Dirty Postcards*, NSt, July 30, 1971, 151-152 (rev.-art., *Letters of A. E. Housman*, ed. Henry Maas, Hart-Davis, 1971). No printing history of these letters is given nor any note of new letters. Housman's letters have a pattern of mordancy, precision, and hyperbole, and deal mostly with practical concerns. He had troubles with his friend, Jackson, with poems in *A Shropshire Lad*, and with failing his Great Examination at Oxford and leaving without his degree. The references to MCK in diary entries are shown by the letters to be to John Maycock, a Patent Office friend, with whom he was covertly benevolent. *A Shropshire Lad* appeared in 1914 to take advantage of renewed interest in poetry, though its style was to prove moribund.
—R.E.W.

Stephen Hudson (Violet Schiff)

1998. Fane, Julian. *In Search of Violet Schiff*, CornM, No. 1066, Win. 1970/71, 253-280. Ada Leverson's youngest sister, Violet Schiff, a friend of Marcel Proust and Henry James, and the wife of Sidney Schiff, who wrote novels under the pseudonym Stephen Hudson, satisfied her love for art and her creative urges by encouraging those with artistic talent. This is revealed by *The Schiff Collection* (now in the British Museum) of letters to her and her husband from internationally known writers and artists, and by the testaments of those who knew and were influenced by her inspirational vitality and cultured standards.
—R.R.Y.

Ted Hughes

1999. Faas, Egbert. *Ted Hughes and CROW*, LonMag, 10:10, Jan. 1971, 5-20 (Interview). Hughes believes that poetry is the record of just how the forces of the Universe try to redress some balance disturbed by human error; and the crow's songs are what the crow would say in his own super-simple and ugly way.
—R.R.Y.

Aldous Huxley

2000. Wing, George. *The Shakespearean Voice of Conscience in BRAVE NEW WORLD*, DR, 51:2, Sum. 1971, 153-164. Huxley compares the packaged happiness of utopia with the ambiguities of the human condition which are enshrined in our cultural heritage. His device for accomplishing this is to have John Savage imbibe concepts of conscience and morality, especially as related to sexual activity, from his reading of Shakespeare's plays.
—E.E.E.

Henry Irving

2001. Irving, Laurence. *The Death of Henry Irving*, CornM, No. 1069, Aut. 1971, 1-10. Hardly before Irving was in his grave, an article on him by Shaw appeared in *Die Neue Freie Presse* (Vienna). Retranslated into English by an English journalist, the article as reported appeared odious to those still mourning the dead actor. [Letters to Shaw by the author's uncle and letters from Shaw are presented.] Shaw blamed the translators for the English version of the article.
—R.R.Y.

D. H. Lawrence

2002. Rudrum, Alan. **Philosophical Implication in Lawrence's WOMEN IN LOVE**, DR, 51:2, Sum. 1971, 240-250. Lawrence's rejection of traditional plotting in this work causes predictable failures of comprehension among readers reared on 18th- and 19th-century fiction. But it was essential, since Lawrence considered conventional plots "the projection into literature of the conventional mores of the novelist's society." Lawrence wanted *Women in Love* to be a judgment upon the conventional wisdom of a fixed moral order, and he represented in the death of Gerald the death of Western technological civilization and the automatism it bred. —E.E.E.

T. E. Lawrence

2003. Henighan, T. J. **T. E. Lawrence's SEVEN PILLARS OF WISDOM: Vision as Pattern**, DR, 51:1, Sp. 1971, 49-59. Despite the distraction of Lawrence's personality, this work has an artistic unity of effect. The conflict of action vs. contemplation and a failure of belief provide motives and circumstances that tend to deny heroic fulfillment to modern man's actions. —E.E.E.

Percy Wyndham Lewis

Cf.: Item 2036.

Louis MacNeice

2004. Thwaite, Anthony. **Funeral Games**, NST, Mar. 10, 1972, 313-314 (rev.-art., D. B. Moore, *The Poetry of Louis MacNeice*, Leicester U., 1972; and William T. McKinnon, *Apollo's Blended Dream*, Oxford U., 1972). MacNeice has switched reputations good, bad, and back since the 20's. What is required of a critic of his broad span of contradictions, ambiguities, unanswerable questions, and jokes is the same puzzled, troubled, and amused openness which he brought to making poems. [A colleague of his in the BBC Features Department, I heard the nervous, jerky rhythms of his speech which one reads now in his poetry.] His life style had a mixture of dandy and Puritan. He kept casual company but was continually moving on. Moore and McKinnon see his work as witty and gay, but it was angular, sardonic, faintly distrustful, and abstracted. He needed a bar clientele to function. The strength of his personality was what he did not say or respond to. The best poetry was written in unserious seriousness and reticence. His possible stance was to treat life like a game with stoicism. His precarious faith burrowed back into his childhood; he was a prisoner there. —R.E.W.

Cf.: Item 2035.

Frank Marcus

2005. Marcus, Frank. **The Comedy Is Finished**, LonMag, 11:2, June/July 1971, 76-85. Traditionally, comedy has gratified a yearning totally irrational but deeply embedded in the human psyche: our innate longing for harmony. Can we live without it? Are we brave enough to make do with a stoical, bleak acceptance of reality? These are among the crucial questions to which a modern dramatist must address himself. [I wrote seven different endings to *The Formation Dancers* because I attempted to face these questions in a comedy that is indicative of the continuity of life.] —R.R.Y.

Harold Monroe

2006. Tomalin, Ruth. **Harold Monroe and the Poetry Bookshop**, CornM, No. 1063, Sp. 1970, 58-73. Monroe's original intentions were to bring poetry to the people, so they

could learn of the ideas and feelings necessary to live life more joyously and rationally. But the people (for him such meant the working lower class) cared nothing for his poetry bookshop. Through the years, the bookshop became a mecca for poets and would-be poets, with the weekly poetry readings featuring poets such as Eliot, Pound, Yeats, and de la Mare, to name a few. That the Bookshop survived so long was due in no small measure to Alida Klementaski who came to work in it shortly after it opened in 1913, married Monro in 1920, and carried on with the Bookshop from his death in 1932 until 1936. —R.R.Y.

George Orwell

2007. Meyers, Jeffrey. "An Affirming Flame": Orwell's HOMAGE TO CATALONIA, AzQ, 27:1, Sp. 1971, 5-22. This war memoir is also a record of Orwell's personal and political growth. The structure involves two contrasts: the combat on the Aragon front with political events in Barcelona and the successive visits to degenerating Barcelona with each other. Contrasts and antitheses provide the atmosphere. With great honesty, Orwell describes his own helplessness, fright, and confusion. As his political awareness deepens, he realizes that the real war is between revolution and counter-revolution. Despite his outrage at this betrayal, Orwell affirms human decency through his portrayal of comradeship and solidarity. The history of the Spanish War was a kind of parallel of his own psychological needs and compulsions: the solidarity of the workers fulfilled his need for acceptance and friendship and the POUM party's scapegoat role paralleled his desire to be a victim. —A.B.L.

2008. Smyer, Richard I. 1984: *The Search for the Golden Country*, AzQ, 27:1, Sp. 1971, 41-52. The assumption that it is wholly political and naturalistic causes criticism of aspects of this novel which may be psychologically significant, such as the docility of the proles, the vagueness of the concept of power-hunger, and the relationship between the rulers' aims and their suppression of sex. Oceania is a surrealistic depiction of an inner condition. Western man's repressive conscience appears as the Thought Police and the telescreen is this final stage of the civilizing process. Winston's diary provides clues to the sexual desires and anxieties which link to his past, burden his present, and contribute to his fate. The search for a primitive source of vitality and joy leads Winston to Julia as a mother-figure, to an image of the uterus, Room 101, and finally to death. —A.B.L.

2009. Crick, Bernard. *Coming Up to Orwell*, NSt, Oct. 8, 1971, 478-479. To see *Animal Farm* as satire or 1984 as political theory is a narrow view of literature and reveals the general ignorance of critics of contemporary history and political theory as well as the hostility of those maturing in the left-wing politics of the 30's and 40's. Orwell had the capacity for standing outside left-wing political fashions and was willing to set down the truth. He was not bound by the socialist's vice of concern for one's company. Orwell never played at being a worker but tried to be an austere investigator. There is a need for a full biography and proper critical appraisal. *Sonia Orwell's Collected Essays, Journalism, and Letters of George Orwell* (Secker & Warburg, 1961) is a good amateur job but incomplete and an obstacle to a genuine collected works. —R.E.W.

2010. Kubal, David L. *George Orwell: The Early Novelist*, AzQ, 27:1, Sp. 1971, 59-73. Orwell's early novels suggest that he might have developed into a first-rate novelist. Every element of *Burmese Days* is carefully wrought to support the theme of

moral, physical, and intellectual exhaustion. The British characters are shadows, but the Burmese are portrayed with skill and objectivity as people corrupted by the inhuman system yet worthy of sympathy. Orwell's inability to maintain a consistently ironic tone towards Flory, the central character, creates confusion, and her failure and suicide make the novel a pessimistic statement that nothing creative is possible in a tyrannical society. *A Clergyman's Daughter* is a loosely-constructed vehicle for Orwell's various complaints, lacks any coherent political idea, and depicts life as pointless.
—A.B.L.

John Osborne

2011. Nightingale, Benedict. *Osborne's Old Times*, NSt, Aug. 27, 1971, 277. As the spokesman for a generation of clever, restless, and mildly radical Turks, Osborne is not the voice of "our" [Nightingale's] generation. Yet, despite a voice which is self-absorbed, grumpy, skeptical, and dull, he laments the trivialization of radical hopes sabotaged by a trendy generation, those in their 40's. The alienation of *Look Back in Anger* moves to the awed fatigue of the post-Suez *The Entertainer*, then to the resentment of *Inadmissible Evidence* and the railing at committed youth in *Time Present*. *Hotel in Amsterdam* is a little more outward-looking, but, in general, Osborne has not presented proper evidence for his indictment. If *West of Suez* now passes judgment on his earlier blatant mouthpieces, he prefers a nostalgia which idealizes the supposed decency, dignity, and warmth of the imperial British in an atmosphere of "a chair, a drink, and thou."
—R.E.W.

Harold Pinter

2012. Warner, John M. *The Epistemological Quest in Pinter's THE HOMECOMING*, CLit, 11:3, Sum. 1970, 340-353. Pinter builds his existential study of modern man through his characters' attitudes and the symbolic contents of their speech. Max represents the man of subjective, passionate, "blood knowledge" against which his sons' objective concerns with economics and reason—particularly Teddy's—are pale and lifeless; indeed, it is the passionate, the subjective, to which Ruth is attracted for a "breath of fresh air," symbolic of the need for spiritual rebirth. *The Homecoming* "provides dramatic exploration of the epistemological possibilities open to man in his efforts to overcome his crippling alienation from his own self."
—E.A.K.

Beatrix Potter

Cf.: Item 2109.

W. R. Rodgers

2013. Davin, Dan. *The Spoiled Priest: Recollections of W. R. Rodgers*, LonMag, 11:1, Apr./May 1971, 112-129. A book to be entitled *The Character of Ireland*, to be edited by Louis MacNeice and Rodgers, was proposed and started in 1949. Within a few years, almost all of the contributions were in except for an "Epilogue" which was to be written in verse by Rodgers. In the ensuing 20 years, he showed fragments of the "epilogue" to friends, with enough left at his death to suggest what it would have been: his *Summa*.
—R.R.Y.

George Bernard Shaw

2014. Smith, Warren S. *A Note on the Mathematical Pun*, ShawR, 12:1, Jan. 1969, 26-27. Shaw omitted his mathematical "boner" in *The Black Girl*, but it has been restored in the Capricorn Books edition (1959).
—D.R.

2015. Griffith, Benjamin W. *Lydia and the Lady from Zurich: The Birth of a Shavian Bon Mot?* NCLit, 1:3, May 1971, 14-15. The anecdote about the young lady who suggested to Shaw that he and she should produce a child with his brains and her beauty—to which Shaw replied that the child might as easily inherit her brains and is' beauty—is well known. A similar situation appears in Shaw's early novel *Cashel Byron's Profession*, providing an unusual coincidence. —J.M.D.

2016. Nelson, Raymond S. **FANNY'S FIRST PLAY and THE MILL ON THE FLOSS**, ShawR, 12:2, May 1969, 59-65. Shaw was deeply indebted to Eliot, approving her independence and her flaunting of marriage conventions. When he wrote this play in 1910, he had her novel in mind. Both works treat the same theme, the contrast of live and dead religion, and in both a character flaunts public opinion and suffers the consequences. By writing an "ironic adaptation" of Eliot's novel, Shaw demonstrates the differences between the liberalism of the 1860's and the 80's. —D.R.

2017. Rodenbeck, John. **THE IRRATIONAL KNOT: Shaw and the Uses of Ibsen**, ShawR, 12:2, May 1969, 66-76. Shaw's 1905 revisions of this novel reveal certain developments of his mind and art, and his discovery of Marx and Ibsen. He suggested that the book was an early attempt to rewrite Ibsen's *Doll House*, a view supported by the addition of the long monologue in the revision of the 17th chapter. The book's theme is soul-denying delusion, and the additions of the revised version underline the subject. —D.R.

2018. Leary, Daniel J. **Dialectical Action in MAJOR BARBARA**, ShawR, 12:2, May 1969, 46-58. Through its characters, plot, and dialogue, Shaw's play explores modern society and recommends a convergence of heart, mind, and body. Barbara seeks to raise hell to heaven and man to God. Cusins assumes power as a weapons maker and relies upon personal judgment. Undershaft is a mystic who is able to make Barbara and Cusins reject their old morality. —D.R.

2019. Knepper, B. G. **Shaw Rewriting Shaw: A Fragment**, ShawR, 12:3, Sept. 1969, 104-110. An examination of the Ms versions of the end of the third act of *Mrs. Warren's Profession* demonstrates Shaw's skill as a playwright. The first version is sprawling and melodramatic. Through revisions, Shaw makes the scene purposeful, tightly constructed, and tragic in tone and intensity. [Parallel texts of the original and revised scenes are printed.] —D.R.

2020. Silverstein, Paul. **Barns, Booths, and Shaw**, ShawR, 12:3, Sept. 1969, 111-116. Shaw's brief play, *Passion, Poison, and Petrification*, written in 1905, satirizes the structure and content of the melodramatic drama. But the author broadens the subjects of his satire to include dramatic realism, the question of pure art versus functionality, and the substance of the created character. He is thus able to lift the play above the level of farce and use it for social and dramatic criticism. —D.R.

2021. Tyson, Brian F. **Shaw's First Discussion Play: An Abandoned Act of THE PHILANDERER**, ShawR, 12:3, Sept. 1969, 90-103. Shaw's interest in marriage and family relationships reveals itself in a third act he wrote for this play in 1893 and subsequently rejected. Study of the Ms shows that this act contains, as further development of the play's plot, an unhappy marriage, a discussion of marital problems, and a contemplated divorce and remarriage. Finding the play much too long, Shaw first

attempted cuts in the other acts; but on the advice of Lady Colin Campbell, he abandoned the third act and turned the long second one into two separate acts. —D.R.

2022. Nethercot, Arthur H. **Bernard Shaw, Mathematical Mystic**, ShawR, 12:1, Jan. 1969, 2-26. Shaw's lifelong and increasing interest in mathematics influenced his thinking about important matters of life. It is displayed only slightly in the novels of the 1880's and in the earlier plays. But in the postwar period, it becomes a significant theme and remains so through his writings of the 1930's and 40's. —D.R.

C. P. Snow

2023. Graves, Nora Calhoun. **Literary Allusions in LAST THINGS**, NCLit, 1:1, Jan. 1971, 7-8. Snow's writing has been criticized for lack of literary allusion. An examination of **Last Things** shows references to a number of authors, works, and phrases of literary nature. These include mention of the ancient world, the Middle Ages, the Graeco-Latin world, Nordic life, and, more commonly, terms from 19th- and 20th-century literature. These occur through the book, normally and naturally. —J.M.D.

Peter Terson

2024. Nightingale, Benedict. **The Tensions of Terson**, NSt, Oct. 1, 1971, 451-452. No one writes such lively, lifelike dialect and yet reports so uncritically as Terson, who opts for a personally-observed truth rather than the arrogance of liberals against those they think hooligans. His plays are not straightforward in their unorthodoxy. In **Good Lads at Heart** it is experience that counts and responsibility is not despised. His plays show a conflict between reason and the instinct for sense and sensibility, between order and anarchy. The coolly detached methods of the Samaritan in **The Sam** are preferred to the inflamed romanticism of the small-town Falstaff in **The Mighty Reservoy**. —R.E.W.

Dylan Thomas

2025. Hingerich, Martin E. **Rhetoric and Meaning in A REFUSAL TO MOURN**, NCLit, 1:1, Jan. 1971, 5-6. A paraphrase of this poem only emphasizes the necessity of the rhetoric. The narrator's attitude toward death is revealed through the rhetoric: death is inevitable, religious, and majestic. "Much of the grandeur in the poem derives from the simplicity of the narrator's response when it would have been easy to display emotion." —J.M.D.

Edward Thomas

2026. Norris, Leslie. **Andrew Young**, NSt, Jan. 28, 1972, 112 (letter). At Young's suggestion, the Thomas memorial stone had the inscription "Edward Thomas, Poet," which Young believed Thomas would have been most proud of. —R.E.W.

John Whiting

2027. Page, Malcolm. **The Two Versions of John Whiting's A PENNY FOR A SONG**, NCLit, 1:1, Jan. 1971, 8-9. This work was first written in the early 1950's, and later rewritten for a production in 1962. There are three major character changes. In the first, Edward Sterne is a war-blinded soldier going to London to ask the king to stop the war. In the second version, Edward is no longer blind, has been fighting as a mercenary, and is now looking for people who will join him in his radical views. In the first version, a small boy has appeared miraculously. Later he is a French orphan. In the first Hallam Mathews encourages Edward in an offhand way. In the second,

he argues against Edward. Interviews with Whiting indicate his own feelings had changed over the period and are reflected in the revision, but the subject of the play has great bearing on the type of play, and the first is "all song"; the second "has undigested prose."
—J.M.D.

Virginia Woolf

2028. Pritchett, V. S. **Pale, Precocious Genius**, NSt, June 16, 1972, 827-828 (rev.-art., Quentin Bell, **Virginia Woolf: Vol. I Virginia Stephen 1882-1912**, Hogarth, 1972). Bloomsbury today looks like a bizarre corner of an Edwardian hot-house, but it had the glooms of a potting shed. The pains of Woolf's youth were a tearing of entrails in family madness and death. Conscious of being a woman of brains in a world where men were privileged, she was backward, shy, and inexperienced yet born old. She had the desperate imagination of one whose struggle is to find a way of giving form to a mind that scatters itself in fragments. Her parents' conflicting snobberies prepared her for emancipation but introduced a strain of the Romantic snob in her. She underwent a continuing discipline in learning how to write and in a new way. In Bloomsbury of 1908, however, she lived in a fantasy liberation. Her cruelties toward others were a result of her sincerity. Unscrupulous, she was yet inwardly thoughtful, humane, appeased by literature.
—R.E.W.

2029. Woodring, Carl. **Virginia Woolf**, Mon/CEMW, No. 18, 1966, 3-48. Adeline Virginia Stephen's intellectual environment was provided by her father, Sir Leslie Stephen, first editor of the **Dictionary of National Biography**. In her early reviews Woolf dealt with the novel as an experiment involving "impingements upon the individual consciousness." Drawing from diverse sources, using not only the established masters such as Defoe, Scott, and the Brontës but also the new experimenters, Woolf forged the new concept of the novel that the life of any character is more akin to the Bergsonian than to the conventional progression of time. In **Orlando** the melding of individual consciousnesses is accomplished by a composite of English authors; **Orlando** not only fuses past and future with the present, but also incorporates the past into a contemporary present. Woolf's efforts to depict the "uncertainties of judgment in life" are evident in **The Voyage Out**, **Night and Day**, and **Jacob's Room**, and fully developed in **Mrs. Dalloway**, which is the story of a single intense day and is also a study of individual perceptions that encompass entire lifetimes and call up Jungian flashes of racial memory; symbols collide and merge into a montage that indicates that "all of us are parts of one fluid life and therefore of one another." The notion of a "fluid life" is perfected in **To the Lighthouse** and **The Waves**, two novels having little to do with social interest; rather they are concerned with exploring, in almost total abstraction, "what life feels like." Ultimately both her life and the novels were immersed in the dive to the intense depths of feeling.
—R.W.J.

Cf.: Item 2056.

Drama

2030. Brown, Ivor. **The High Froth**, Drama, No. 87, Win. 1967, 32-34. "A fine flow of words" is now very rare in the British theater. Osborne's plays provide an exception. When one compares the dialogue of such greats as Synge, O'Casey, and Shaw with that of most contemporary playwrights, he must conclude that mass communications has had a flattening effect upon speech, has brought about a "normality" of speech.
—J.K.B.

2031. Trewin, J. C. **Books on the Theatre 1965-69:1**, BBN, Sept. 1970, 661-665. The quality of books on the theater has improved in recent years, and the books published during the period 1965-1969 include distinguished examples of biography, autobiography, criticism, and stage history. Shaw has received a great deal of attention, especially his letters. The 19th-century theater has received more attention than the 18th, and there are many books about or by 20th-century theater people. On the negative side, very little collected drama criticism was published during these years, and most of that emanates from the U.S. rather than Great Britain; there are few journals devoted exclusively to the theater. —J.J.M.

2032. Trewin, J. C. **Books on the Theatre 1965-69:2**, BBN, Oct. 1970, 743-747. During the period 1965-1969 books on the theater included a large number of printed texts of plays; the reading as well as the viewing of plays has become an established habit, and a dramatist can now look forward to having the printed text of his play available almost simultaneously with the performance. Other trends include the association of a dramatist with a particular publisher; frequent presentation of older plays in the professional theater, resulting in new publications of the plays; a great number of collected editions of plays from different periods; and some important new books on theater techniques and props. [For Pt. 1, see preceding abstract.] —J.J.M.

Fiction

2033. Calder, John. **La jeune littérature anglaise**, QuLit, No. 126, Oct. 1-15, 1971, 5-7. Although the traditional English attitude of repugnance toward foreign literature and the "audacities" of its own literary avant-garde is still alive, the radical changes of the 1960's which affected all aspects of English daily life have paved the way for the current vogue of foreign films, novels, and plays. The new novel writers and Beckett, especially, have greatly influenced a number of young English writers, including Aidan Higgins, Alan Burns, Eva Fíges, B. S. Johnson, and the Canadian, Mordecai Richler. Others, such as Jeff Nuttall and Richard Neville, have been influenced by William Burroughs and the American Beat generation. Among the more notable new playwrights are Edward Bond and Heathcote Williams, and the poets Adrian Mitchell and Ted Hughes have now acquired a following. (In French) —C.D.L.

2034. McDowell, Frederick P. W. **Recent British Fiction: New or Lesser-Known Writers**, CLit, 11:4, Aut. 1970, 540-578. An omnibus review of 29 lesser-known British writers demonstrates a remarkable quantity of outstanding work. Indeed, not one of the writers cited "is unworthy a footnote in literary history; and of many, we can predict a more lasting place." —E.A.K.

Poetry

2035. Irwin, John T. **MacNeice, Auden, and the Art Ballad**, CLit, 11:1, Win. 1970, 58-79. A careful reading of MacNeice's *The Streets of Laredo* demonstrates its allusive complexity and indicates the influence of Auden's *Miss Edith Gee* and *Victor was a little baby*. By combining sound patterns or syntactic constructions imitative of the original cowboy ballad with various allusions to Biblical apocalypse, for example, MacNeice creates a rich, complex, and subtle net of associations which shatter the romantic life-view of popular ballads. The three poems share this ironic base, and are innovatively critical of the sentimental state of mind which contributes to an apocalyptic, World-War-II world. —E.A.K.

General

2036. Smith, Rowland. **The Spanish Civil War and the British Literary Right**, DR, 51:1, Sp. 1971, 60-76. While the great majority of writers on the Spanish Civil War favored the Republican side, Wyndham Lewis and Roy Campbell were pro-Franco. Their viewpoint is generally dismissed as perverse, and they were naïve about Fascism. But their critique of the Left was based on a consistency of attitude and showed insight which history has confirmed. Many pro-Republican writers later admitted they were deluded about Soviet influence within the Republic. —E.E.E.

AMERICAN

I. PARTICULARISM

Black

2037. Mphahlele, Ezekiel. **Black Literature at the University of Denver**, RIAL, 3:1, Sp. 1972, 70-74. [The article lists primary and secondary sources used in the teaching of African, Afro-American, and Caribbean literature courses: (1) Thought, Ideology, and African Literature; (2) Esthetics and the Black Experience; (3) African, Afro-American, and Caribbean Poetry; and (4) The African Novel.] —Z.J.B.

Jewish

Cf.: Item 2061.

IV. NINETEENTH CENTURY, 1800-1870

Ralph Waldo Emerson

Cf.: Item 2040.

Nathaniel Hawthorne

2038. McNamara, Leo F. **Subject, Style, and Narrative Technique in BARTLEBY and WAKEFIELD**, MiAca, 3:4, Sp. 1971, 41-46. Bartleby and Wakefield are very similar characters—passive, alienated, and incommunicative. The stories of the men are both told by first-person narration, but Melville's lawyer is involved and questioning, while the narrator of *Wakefield* is a more detached observer. The technique of the latter emphasizes the character and the narrator's attitude; the technique, in either case, may illustrate something of the character of the author. —J.M.D.

Cf.: Items 1947, 2049 and 2067.

Herman Melville

2039. Slethaug, Gordon E. **A Stove Boat or a Live Wife**, ExNMS, No. 8, May 3, 1971, 1. Thoreau reported a Nantucket custom which required that a young man make a voyage on a whaling ship before he could marry and that he strike a whale before he could dance. (*Writings*, Walden Ed., 1906, XIII. 92) In other words, the experiences on a whaler would prepare the young man for adulthood. Melville's untried Ishmael (*Moby-Dick*) endured such initiation rites on the "Pequod" and, as a result, matured physically, emotionally, and spiritually. —A.W.P.

2040. Shurr, William H. **Melville and Emerson**, ExNMS, No. 11, May 1972, 2. Emerson describes the self-reliant transcendentalist in his essay *The Transcendentalist* as one who will refuse "all measure of right and wrong except the determinations of

the private spirit" and gives as one illustration Timoleon's action in the assassination of his brother. The essay was suggestive to Melville, for in his poem *Timoleon* he accepts and contemplates this aspect of transcendentalism. His principal interest, however, centers upon the isolation resulting from such a "transcendental deed." The psychological type represented in his *Timoleon* appears in several other late poems, controls the characterization of Billy Budd, Claggart, and Vere (*Billy Budd*), and helps to clarify the earlier characterizations of Pierre and Mardi. —A.W.P.

2041. Bertholf, Robert J. *Charles Olson and the Melville Society*, ExNMS, No. 10, Jan. 1972, 3-4. Olson's close study of Melville resulted in a number of papers and the book *Call Me Ishmael*, his growth as a poet, and above all, his devotion to Melville. Nevertheless, his poem *Letter for Melville* in *The Distances: Poems by Charles Olson* presents not only a sharp attack on the Melville Society's meeting held at Williams College, September 3-4, 1951, but also a surprising series of attacks upon several outstanding Melville scholars with whom Olson has had friendly personal relations. Why he struck out against people who have been helpful to him is not clear. Perhaps he feared that certain views of Melville of which he approved were threatened by the conference. —A.W.P.

2042. Myerson, Joel, and Arthur H. Miller, Jr. *MELVILLE DISSERTATIONS: AN ANNOTATED DIRECTORY*, ExNMS, Pamphlet, 1972. [The *Directory*, a new, 63-page paperback edition of the *Directory of Melville Dissertations* (1962), lists in 248 chronologically arranged entries (1924 through 1971) dissertations "dealing wholly or in part" with Melville, plus 41 dissertations in progress, and indexes the names of the authors of the completed dissertations. Less expensive and less cumbersome than *Dissertation Abstracts International*, it includes dissertations dealing only partially with Melville but not listed under Melville in the *DA* indexes and gives "the exact pages of interest" in those dissertations. An annual supplement will be published in *ExNMS*.] —A.W.P.

Cf.: Item 2038.

Edgar Allan Poe

2043. Ketterer, David. *Poe's Usage of the Hoax and the Unity of HANS PFAALL*, *Criticism*, 13:4, Fall 1971, 377-385. Poe displays his American sense of humor in this satirical, literary canard, suited to his philosophical structure in which man is totally deceived by his environment, limited awareness, and analytical but credulous and anomalous reason. Poe's object in *The Balloon-Hoax* is to expose the world as a deceptive coordinating of the self, place, and time, and he arrives at this goal by means of the successfully perpetrated fraud. Because it enhances any veritable beauty, the half-closed eye is one strategy for triumphing over the hopeless predicament of man. Divisions of a sensory or material nature between animate existence and death vanish and one can perceive the "fusion-oriented, unified condition beyond, which Poe denotes as arabesque in the sense of fluid and convolute, and which is frequently symbolized by the omni-color, white." Poe ranked imagination as the higher reason at its most valid point in the thinking processes of schizophrenic mankind. —M.T.H.

Henry David Thoreau

Cf.: Item 2039.

Walt Whitman

2044. Carlile, Robert Emerson. **Leitmotif and Whitman's WHEN LILACS LAST IN THE DOORYARD BLOOM'D**, *Criticism*, 13:4, Fall 1971, 329-339. The traditionalist reader of Whitman's poetry will not find all of its unity because it "resides in organic development." Through evolution of meaning in the poem, its form emerges. The principles and plans of music can be used in interpreting Whitman's poems. In **Walt Whitman and Opera** (U. of Pa., 1951) Robert Faner traces Whitman's musical interests and analyzes the sonata-like form of **When Lilacs Last in the Dooryard Bloom'd**. Calvin S. Brown (**Music and Literature**, U. of Georgia, 1948) concurs, but Georgiana Pollak (**The Relationship of Music to LEAVES OF GRASS**, *College English*, 15:7, Apr. 1954, 385) states that Brown fails to establish the sonata connection. Leitmotif helped Wagner to achieve unity in his fusion of drama, poetry, music, scenery, and acting. A likeness can be found in Whitman's poem in which three leitmotifs (lilac, star, and bird) are interwoven throughout the stanzas, juxtaposed, synthesized, and altered in import. As a final statement the poem summarizes the narrator's experiences of emotion, struggle, and the ultimate understanding of death. —M.T.H.

2045. McMullin, Stanley E. **Walt Whitman's Influence in Canada**, *DR*, 49:3, Aut. 1969, 361-368. Though no major Canadian poets reflect important Whitman influences, some Canadians have praised him highly. The existence of a Whitman cult in Canada indicates that even in the late 19th century "there were undercurrents of radicalism in Canadian society." The cultists, for whom "Whitman assumed the role of a messiah figure, "were encouraged by Dr. Maurice Bucke, the Canadian physician who wrote "the only authorized biography" of Whitman. Whitman's early influence on Canadian society was not literary. "He was taken up because of his prophetic vision of a new democracy, because of his mysticism, or because of his view of nature." —E.E.E.

VII. NINETEENTH CENTURY, 1870-1900

Emily Dickinson

2046. Elliott, Gary D. **A Note on Dickinson's I CAUTIOUS, SCANNED MY LITTLE LIFE**, *MarkR*, 2:4, Oct. 1970, 78-79. An examination of this poem sheds light on Dickinson's withdrawal from society, her unhappiness with the orthodox religion of the day, and her subsequent search for a meaningful life. As in a few other poems, she raises the question of guilt attributable to Deity, a heretical suggestion in the minds of most New Englanders. —W.B.B.

2047. Morey, Frederick L. **The Poetry Levels of Emily Dickinson**, *MarkR*, 2:4, Oct. 1970, 74-78. Dickinson's poetry has been grouped or categorized by a number of scholars and critics in different ways. The traditional grouping consists of four headings: nature, love, life, and death. In **Emily Dickinson and the Limits of Judgment** (in **Maule's Curse**, *New Directions*, 1938) Yvor Winters suggested a novel arrangement: natural, moral, and mystical. In **Emily Dickinson** (Wm. Sloane Assoc., 1951) Richard Chase suggested another way of sifting the poems, not by subject, but by stylistic mode with appropriate conventions: the rococo and the sublime. Using these levels the poems can be subdivided under them with sub-groupings of superior, average, and inferior. The rococo is described by the adjectives poignant, beautiful, humorous, small, and delicately colorful; the sublime by the adjectives deep, profound, powerful, tragic, painful, awful, obscure, and ambiguous. —W.B.B.

Edward Eggleston

2048. Kay, Donald. **Infant Realism in Eggleston's THE HOOSIER SCHOOLMASTER**, MarkR, 2:5, Feb. 1971, 81-83. This work (1871), in its innocent, youthful realism, is a precursor of Howells's "new realism" and of the so-called naturalism of Hamlin Garland, Theodore Dreiser, and Stephen Crane. The prominent realistic characteristics of Eggleston's characters are the unsophisticated dialect of Midwestern Indians, and their embodiment of both good and bad qualities. Realism in its formative stages may also be noticed in the action—little romantic embellishment and an autobiographical nature—and the setting. This pioneer realism, crude, inconsistent, and immature though it was, was a distinct contribution to the American realistic movement. —W.B.B.

Harold Frederic

2049. Zlotnick, Joan. **THE DAMNATION OF THERON WARE, with a Backward Glance at Hawthorne**, MarkR, 2:5, Feb. 1971, 90-92. One of the chief influences on Frederic, which he admitted, was Hawthorne. **The Damnation** and **The Scarlet Letter** depict the fall of a young and idealistic minister; both Dimmesdale and Ware are passive in their respective relationships. Specific details in **The Damnation** are reminiscent of **Young Goodman Brown**, for example the rendezvous of Theron and Celia in the woods and the references to Celia's ribbons. The ambivalent attitude toward the loss of innocence, the light and dark images, and the emphasis on the sin of intellectual pride are also significant. The debt to Hawthorne is great, not only in the areas of plot, character, and theme, but also in style and in the use of Hawthornian techniques. —W.B.B.

Henry James

2050. Maixner, Paul. **James on D'Annunzio—A HIGH EXAMPLE OF EXCLUSIVE ESTHETICISM**, Criticism, 13:3, Sum. 1971, 291-311. James's review on D'Annunzio marked significant progress in his development as a critic. He regarded D'Annunzio as a master artist who represented aesthetic values, but believed that like other aesthetes, his art was limited by the absence of moral qualities. For James "purely literary, plastic, pictorial, or aesthetic ideas have no priority over ideas that are purely moral or intellectual." He believed a work should be examined sympathetically and then judged on a sound moral basis, since failure of the work to measure up morally would be visible in the work. James grants D'Annunzio's expertness, which enthrones beauty through artistry, but believes moral attraction is missing so that the presence of ugliness becomes notable and is seen as an ingredient of the vulgar. —M.T.H.

2051. Lauer, Kristin Olson. **Backdoor to James: The Nature of Plotting**, MiAca, 3:4, Sp. 1971, 107-111. The romantic and tragic plots work together and in opposition in James's novels. The romantic plot provides the external story, usually melodramatic and often a journey; the tragic plot is internal, dealing with "the struggle of a sensitive consciousness with a complex ethical decision." The two are unified through the protagonist, who is placed in a situation by the romantic plot and reacts within the tragic plot. —J.M.D.

Frank Norris

2052. Wyatt, Bryant N. **Naturalism as Expediency in the Novels of Frank Norris**, MarkR, 2:5, Feb. 1971, 83-87. To Norris naturalism is a form of romanticism, not an inner circle of realism, something quite different from the common conception. He used some of the naturalistic precepts, such as determinism, compulsion, primitive urges,

and instincts, quite unsystematically and inconsistently, in order to imbue his characters with force and vitality and to bring about an integral inevitability. For him naturalism is fundamentally an expedient device; his final works (*The Octopus*, 1901, and *The Pit*, 1903) suggest that he was probably discarding the doctrine and approaching the manner of Howells and James.

—W.B.B.

Mark Twain

2053. Belson, Joel Jay. *The Nature and Consequences of the Loneliness of Huckleberry Finn*, AzQ, 26:3, Aut. 1970, 243-248. Huck's loneliness takes different forms. When he is alone with nature and free to be himself, he can deal with his loneliness in a practical manner, since it is something natural to man. But when he has to deal with society, his sense of inadequacy causes a despairing sense of apartness and helplessness. Paradoxically, this sense of inferiority allows Huck to maintain his own human values. Through the eyes of this outcast we see society's self-deception. The concealment Huck uses as a weapon against the hostile world necessitates his loneliness.

—A.B.L.

2054. McCarthy, Harold T. *Mark Twain's Pilgrim's Progress: THE INNOCENTS ABROAD*, AzQ, 26:3, Aut. 1970, 249-258. Before Twain's trip to the Holy Land, his satire of American life had aimed at local ills and specific personalities rather than at any general social disorder. He expected to write the same kind of comic accounts of the Pilgrims of the ship "Quaker City." As Twain discovered that the Holy Land was essentially the same as the desert lands of Nevada and Arizona in its barrenness, poverty, and isolation, he realized the discrepancy between historical reality and the American Protestant conception of the life of Jesus. The Pilgrims, who see no discrepancy, are judged for their blindness and hypocrisy. Twain conceals his own disillusionment behind platitudes to produce a book not openly challenging the myth. But the dogmatic Christ of the Protestant Church dies for him, and his old conception of the Holy Land is separated from the historical Jesus and becomes part of his memories of Hannibal.

—A.B.L.

Ella Wheeler Wilcox

2055. Lewis, Naomi. *Wilcox Revisited*, NSt, Dec. 24, 1971, 901. Wilcox invested what she approved with the excitements that she castigated. A temperance book subject about drops of water is phrased in the meter of drinking songs. Her poems have a lingering quality. *The Quadrille Waltz* sounds like Hardy. *Poems of Passion* (1883) was turned down as immoral but it came out of her head rather than her experience. If she had followed the path of this youthful writing, she would have been a minor romantic poet, but her fame came through robust counsels couched in brisk yet almost sensual stanzas with a flat vocabulary.

—R.E.W.

VIII. TWENTIETH CENTURY

Edward Albee

2056. Fischer, Gretl Kraus. *Edward Albee and Virginia Woolf*, DR, 49:2, Sum. 1969, 196-207. Albee was inspired by Woolf's writings, especially *Lappin and Lapinova*. The inclusion of her name in the title of his play, *Who's Afraid of Virginia Woolf?*, is "an open acknowledgement" of his debt to her. The play stands midway between traditional theater, which focuses on the primary level of realistic action, and theater of the absurd, which focuses on the secondary level of symbolic meaning; the equal importance of these two levels in Albee's work demonstrates his kinship with Virginia Woolf. They are concerned with the destiny of the species, with its ultimate goals, and with elemental forces necessary to its progress; "and both seem to suggest that healthful conditions

will exist only where the principles of imagination and fervor combine with those of reason and action."
—E.E.E.

Philip Barry

2057. Gild, David C. **Psychodrama on Broadway: Three Plays of Psychodrama by Philip Barry**, MarkR, 2:4, Oct. 1970, 65-74. In *a Garden*, *Hotel Universe*, and *Here Come the Clowns* utilized psychodramatic principles and thereby confused the critics and public of the 1920's and 30's. Psychodrama, "the science which explores the truth by dramatic methods" and "deals with inter-personal relations and private worlds," uses five instruments: a circular stage with no scenery (objective setting), the subject of the session (the actor), i.e. any individual with a problem, a director well trained in the psychodramatic method, a staff of aides or "auxiliary egos," and the audiences. Barry employed all these principles accurately and successfully. *Hotel Universe*, despite its weaknesses, fulfills almost all the requirements of clinical psychodrama. —W.B.B.

John Barth

2058. Tatham, Campbell. **John Barth and the Aesthetics of Artifice**, CLit, 12:1, Win. 1971, 60-73. A brief examination of Barth's major works clarifies his basic aesthetic and reveals the difference between himself and his contemporaries in their conceptions of both the novel and the role of the novelist in contemporary society. "Art, Barth is saying, . . . assumes and affirms artifice." Thus, narrative self-consciousness plays a key role in his work, and points to the notion that a novel need not be a mirror of reality; rather, its existence as form is its most essential reality. This recognition, in turn, establishes the proper role for art in social criticism.
—E.A.K.

Saul Bellow

2059. Hull, Byron D. **HENDERSON THE RAIN KING and William James**, Criticism, 13:4, Fall 1971, 402-414. Correlations between Bellow's work and James's *Psychology* multiply as flesh and mind influence each other while the captive-captor or patient-psychotherapist situation is changed into a relationship of mutual reliance between Henderson and Dahfu. Henderson is conditioned according to James's theory of "facing up to problems" by drawing on "unexercised resources of will" and establishing new habits. In the transformation Henderson learns to make his spirit roar in the place of expressing himself in bodily grunts. His role is one of fulfillment as he participates in a rebirth and a "continuity of being." He chooses to be an altruistic doctor and has the further intention of becoming a saint. "Thus is Henderson sustained, altered, and redeemed."
—M.T.H.

2060. Schueler, Mary Dudley. **The Figure of Madeleine in HERZOG**, NCLit, 1:3, May 1971, 5-7. "Madeleine, through her name and her functions in the novel, can be placed squarely in the mainstream of two major literary traditions." The first is of Magdalene, of the New Testament. Both are fallen women, searching for salvation. Moses Herzog himself realizes that he cannot be her savior. The possibility remains that Valentine Gersbach, who is constantly associated with one or another form of running water, may fulfill this role. The second association is found in Proust's reference to Swann's "little crumb of Madeleine" as a vehicle to the past, and Madeleine Herzog is the cause of Moses's examination of his past life.
—J.M.D.

2061. Schultz, Max F. **Jewish Writing**, CLit, 11:1, Win. 1970, 121-129 (rev.-art., Robert Alter, *After the Tradition: Essays on Modern Jewish Writing*, Dutton, 1967;

Saul Bellow and the Critics, ed. Irving Malin, N.Y.U., 1967; John J. Clayton, **Saul Bellow: In Defense of Man**, Indiana U., 1968). Alter's book is weakened by a nationalistic myopia which fails to consider "the fact that the literary tradition of the Jewish novel in America has its roots in the ghetto life of immigrants and in the proletarian novel of the 30's, not in the moral crises of Buchenwald and Auschwitz of the 40's." Malin's collection of essays (his own and others') is useful historically, as a record of critical reaction to Bellow's early fiction, but it exudes "a faintly stale aroma." Clayton's valuable study probes Bellow's view of man in relationship to community; it is valuable too for its "suggestive discussion of American and Jewish humanism." —E.A.K.

Ray Bradbury

2062. Watt, Donald J. "Hearth or Salamander": Uses of Fire in Bradbury's **FAHRENHEIT 451**, NCLit, 1:2, Mar. 1971, 13-14. The title of the first section represents the dual nature of fire—"it can burn or warm, annihilate or inspire." The hero "has lived, like the salamander of mythology, in a world of fire which consumes everything around him." When he joins the rebels he becomes aware of the comforting aspects of fire. The third section, entitled "Burning Bright," reflects the need for human intelligence and compassion as an inspirational force. —J.M.D.

E. E. Cummings

2063. Perrine, Laurence. In **Heavenly Realms of Hellas**, NCLit, 1:1, Jan. 1971, 2-4. In the *Odyssey*, Homer relates the story of Hephaestus's catching his wife Aphrodite and the god Ares in adultery. Cummings inverts the moral in **Poem 27** (of 73 poems) by juxtaposing the values. Jealousy becomes immortal and generosity divine through association with the gods. Hephaestus's conventional virtue becomes vice because of its vindictiveness; Aphrodite's vice becomes virtue by default. The techniques of the poem reflect Cummings's exuberance in retelling the story. J.M.D.

J. V. Cunningham

2064. Johnson, Carol. **The Last Variation: A Discussion of Two Formalist Poets, Robert Fitzgerald and J. V. Cunningham**, AInt, 16:5, May 20, 1972, 65-67. Fitzgerald (*Spring Shade, Poems 1931-1970*, New Directions, 1971) and Cunningham (*Collected Poems and Epigrams*, Swallow, 1971) achieve by their commitment to purify the English language and renew poetic art. Fitzgerald demonstrates a rare mastery of tone, a mastery also evident in his translations of classical poetry. Cunningham's poetry is "intellectual" in a very special way, "being less concerned with ideas as such than with the process by which the mind reciprocates ideas by 'taking thought.'" —C.D.L.

Theodore Dreiser

2065. Wycherly, H. Alan. **Mechanism and Vitalism in Dreiser's Nonfiction**, TSLI, 11:2, Sum. 1969, 1039-1049. Dreiser's nonfiction clarifies the paradox of his shifting back and forth between mechanism and vitalism. Critics who treat only Dreiser's novels find elements of vitalism such as emotion, pity, hope, and purpose, which transcend the naturalistic-mechanistic beliefs openly stated. If read chronologically, the nonfiction shows that this conflict existed from the beginning. *Hoosier Holiday* (1916), a romantic book, is full of deterministic statements. *Hey Rub-A-Dub-Dub* (1920) contains suggestions of a vitalistic teleology which emphasizes the value of revolting against an oppressive ethic, contributing to human knowledge, and extending human individuality. A 1929 article fuses transcendental and mechanistic ideas. This pattern sug-

gests that Dreiser may have attempted to convince himself of mechanism, though he remained a vitalist at heart.
—A.B.L.

Ralph Ellison

2066. Howard, David C. **Points in Defense of Ellison's INVISIBLE MAN**, NCLit, 1:1, Jan. 1971, 13-14. In criticizing this work Edward Margolies (*Native Son*, Lippincott, 1968), among others, has said it has only a single dominant idea and that Ellison's surrealist techniques are mere effects. The hero, having stated the fact of his invisibility, has nowhere to go, and is only beginning to feel at the novel's end. Examples countering this last complaint can be found, and even if it were so, given the only condition in which he has an identity, i.e., his invisibility, that he makes a start is an accomplishment. As for the techniques Margolies decries, some feel that they are metaphysical stances.
—J.M.D.

William Faulkner

2067. Edwards, C. H. **A Hawthorne Echo in Faulkner's Nobel Prize Acceptance Speech**, NCLit, 1:2, Mar. 1971, 4-5. Comparison of Hawthorne's statement on truth in literature (in the preface to *The House of Seven Gables*) with several statements in Faulkner's Nobel Prize acceptance speech, shows the similarity is "too close to be purely accidental."
—J.M.D.

2068. Howell, Elmo. **William Faulkner's Chickasaw Legacy: A Note on RED LEAVES**, AzQ, 26:4, Win. 1970, 293-303. Faulkner had little knowledge of Indian history and invented the culture of his four Indian stories to suit his symbolic meaning. Southern Indians did own slaves, but did not practice human sacrifice. Faulkner created an amoral, savage jungle in order to show that life in bare terms is a cycle of eating and being eaten. Sharing this theme with Conrad's *Heart of Darkness*, Faulkner's *Red Leaves* goes further in depicting the brutal details but also in suggesting that suffering is a part of nature and that it heightens the sense of life.
—A.B.L.

2069. Brown, Calvin S. **Faulkner's Three-in-one Bridge in THE REIVERS**, NCLit, 1:2, Mar. 1971, 8-10. Faulkner has combined the Abbeville bridge, the Iron bridge and the Wyatt bridge, calling the result the Iron bridge in this work. Geographical details and historical data about these bridges, plus quotations from the novel, illustrate Faulkner's use of actual location.
—J.M.D.

2070. Stevens, Lauren R. **SARTORIS: Germ of the Apocalypse**, DR, 49:1, Sp. 1969, 80-87. When Faulkner encouraged his readers to begin with *Sartoris* because it "has the germ of my apocrypha in it," he meant to say "germ of my apocalypse." *Sartoris* is "a romantic melodrama, a descendant of Shakespeare's *Ham*."; parallels between the two works are plentiful and are seen most clearly in the characters. Simon is a Polonius, Horace is a Horatio, Narcissus is an Ophelia, and Bayard is a Hamlet. Both works move "from chaos to quiet, from destruction to regeneration," from disorder to order. Faulkner's confidence that order would prevail marks him as "a latter-day Elizabethan." To discern the kinship between Faulkner and Shakespeare is to locate the germ of Faulkner's apocalypse.
—E.E.E.

2071. Spilka, Mark. **Quentin Compson's Universal Grief**, CLit, 11:4, Aut. 1970, 451-469. In the Virginia conferences, 1957-58, Faulkner spoke of his disappointment at being unable to convey fully the significance of Caddy's muddy-bottomed courage at

tree-climbing in *The Sound and the Fury*. But his success is revealed by the tension arising on the one hand from Quentin's failure in dealing with a world of flux and impermanent values, and on the other from Faulkner's omniscient narrative position, which, like an "atemporal eye capable of objective judgment," is also capable of asserting transcendent, lasting values. Thus, Quentin's perception is close to Faulkner's, for he understands the values symbolized by the tree-climbing scene, "those contradictory claims of power and love—their historical union and dissolution—which the lost Caddy . . . so briefly satisfied" for him. —E.A.K.

2072. Gold, Joseph. *Dickens and Faulkner: The Uses of Influence*, DR, 49:1, Sp. 1969, 69-79. Faulkner repeatedly praised Dickens and placed him "at the head of his list of those whose reputation he would like to equal." Both expressed "an unshakable humanism and an inviolable faith in man, so that the overpowering and cumulative effect of their work is one of affirmation." Parallels include "frequent use of children," Gothic traits, a deep rooting in locale, "the whole technique of characterization," and use of prisons, convicts, the law, courts, and lawyers. Faulkner also borrowed specific characters and situations from Dickens—Quentin Compson's watch playing a similar role to Edwin Drood's watch, for instance. "Dickens is the writer nearest to Faulkner's own imagination." —E.E.E.

2073. Irvine, Peter L. *Faulkner and Hardy*, AzQ, 26:4, Win. 1970, 357-365. Faulkner and Hardy create a new image of human possibility. Both disconnect cause and effect in the suffering of their characters, attributing cause to a force far above men. Their apparent pessimism first brought critical wrath upon them though they are now recognized as irreproachably moral and life-affirming. History and natural forces help define characters in their novels; neither uses traditional forms; they distrust intellect; and they warn of the danger when tradition is threatened by outsiders. —A.B.L.

2074. Kane, Patricia. *Adaptable and Free: Faulkner's Ratliff*, NCLit, 1:3, May 1971, 9-10. Suratt (or Ratliff) is one of Faulkner's favorite characters. The syllable rat symbolizes the man's character. [His intelligence and adaptability are traced through his appearances in various Faulkner works.] —J.M.D.

F. Scott Fitzgerald

2075. Gross, Barry. *Scott Fitzgerald's THE LAST TYCOON: The Great American Novel?* AzQ, 26:3, Aut. 1970, 197-216. If completed, this work would have been Fitzgerald's great American novel, affirming the human spirit in the true tragic sense. For the first time, the frame of the novel and the hero are big enough to represent America and America's hero. Hollywood, a metaphor for modern America, is a melting pot which mixes traditions and cultures until personal identity is destroyed. Above the constant flux, Monroe Stahr gives unity and meaning to the country through the movies he produces. He is the complete man: moralist, visionary, humanist, pragmatist, individualist, technician, and artist. Yet he has starved his private life in order to play the public role, and ultimately his personal emptiness causes his public failure, as his self-reliance cannot help him resolve the split between management and union. Though he fails, his commitment to the public is an affirmation of struggle and life. —A.B.L.

Robert Fitzgerald

Cf.: Item 2064.

William Gass

2076. Kane, Patricia. *A Point of Law in William Gass's ICICLES*, NCLit, 1:2, Mar.

1971, 7-8. The icicle is used as a symbol of Fender's disintegration. His confusion over the reality concept of fixtures and property grows into an obsession. He finally identifies himself as property, and a threat to his icicles is thus a threat to himself.

—J.M.D.

Lorraine Hansberry

2077. Hays, Peter L. *RAISIN IN THE SUN* and *JUNO AND THE PAYCOCK*, Phylon, 33:2, Sum. 1972, 175-176. In *To Be Young, Gifted and Black*, Hansberry acknowledges the emotional effect O'Casey's play had on her at 17; and her play closely parallels O'Casey's. In both, a tenement family is the protagonist, the action is motivated by the loss of one of the family members, strong women uphold the families, and pregnancies burden them. However, while in O'Casey's play the loss of a legacy results in destitution, in *Raisin in the Sun* a similar loss forces the characters to discover their innate strength. This hopeful note is reflected in the songs and melodies of *Raisin in the Sun*, which are lighter than those of *Juno and the Paycock*.

—R.L.Ch.

John Hawkes

2078. Greiner, Donald J. *The Thematic Use of Color in John Hawkes's SECOND SKIN*, CLit, 11:3, Sum. 1970, 389-400. The emphasis critics place on Hawkes's gothic, grotesque, and nightmarish overtones has obscured his concern for structure and led to misreadings of his work. Cross-references, parallels, and contrasts, rather than plot development and character, form his structural bases. Specifically, a close reading of *Second Skin* reveals that colors, functioning as objective correlatives, thematic frames of reference, and unifiers of action, are the structural keys to the coherence of the novel's nightmarish fantasy.

—E.A.K.

Joseph Heller

2079. Orr, Richard W. *Flat Characters in CATCH-22*, NCLit, 1:1, Jan. 1971, 4. The characters can be described reasonably fully in one sentence, which corresponds to E. M. Forster's definition of flat characters. Yossarian is the only character to have more than one important trait, but each is revealed independently and does not add dimension.

—J.M.D.

2080. Thomas, W. K. "What Difference Does It Make": Logic in *CATCH-22*, DR, 50:4, Win. 1970-71, 488-495. Heller uses his favorite device of faulty logic for a variety of purposes, ranging from light-hearted amusement to the nightmarish revelation of the depth of irrationality. These misuses of logic center on the distinction between form and substance, especially the substitution of form for substance.

—E.E.E.

Ernest Hemingway

2081. Bunnell, W. A. *Who Wrote the Paris Idyll? The Place and Function of A MOVEABLE FEAST in the Writing of Ernest Hemingway*, AzQ, 26:4, Win. 1970, 334-346. This novel is consistent with Hemingway's fictional work although its hero, who loses by winning, reverses the familiar formula of the hero who wins by losing. The new hero is a fictional vision of Hemingway himself. As he suggests, the book may be regarded as fiction though he ultimately wants the reader to accept the self-glorification as true. Incidents involving Ford, Stein, and Fitzgerald are distorted to

deceive both the reader and the author. This inversion of the Hemingway artistic credo of truth loses the reader's respect.
—A.B.L.

2082. Davison, Richard Allan. **Carelessness and the Cincinnati Reds in THE OLD MAN AND THE SEA**, NCLit, 1:1, Jan. 1971, 11-13. In **College English** (24:3, Dec. 1962, 188-192). Robert P. Weeks criticized Hemingway's inaccuracies and exaggerations in *The Old Man and the Sea*. Many of these were deliberate and fall into the category of poetic license. There is one mistake, however, that cannot be suitably explained. The old fisherman refers to the Cincinnati Reds as if they were members of the American League. Hemingway was not unacquainted with baseball, and the statement seems deliberate in the context. The old man was not preoccupied, nor building up to an extreme example. The only conclusion would be that Hemingway was remiss in his revising.
—J.M.D.

2083. Kobler, J. F. **Hemingway's THE SEA CHANGE: A Sympathetic View of Homosexuality**, AzQ, 26:4, Win. 1970, 318-324. This short story indicates that Hemingway had more understanding of homosexuality than is generally believed. A young man initially reacts with hatred to the news that his girl friend is leaving him for an apparently female rival. After the girl departs, the young man joins two other "clients" at the bar and chats with the bartender about being "a different man." It is clear he is about to embrace what he earlier called a vice, though the ending is ambiguous in its moral evaluation of this change. Perhaps Hemingway was disappointed by his characters but understanding of their situation.
—A.B.L.

2084. Joost, Nicholas. **Ernest Hemingway**, CLit, 11:2, Sp. 1970, 293-302 (rev.-art., Carlos Baker, *Ernest Hemingway: A Life Story*, Scribner's, 1969; Robert O. Stephens, *Nonfiction: The Public Voice*, U. of N. Carolina, 1968; Jackson J. Benson, *Hemingway: The Writer's Art of Self-Defense*, U. of Minnesota, 1969; Richard B. Hovey, *Hemingway: The Inward Terrain*, U. of Washington, 1968. These four studies further the debates concerning Hemingway's work as art and his art as life. Baker's work is partially successful in undercutting the Hemingway myth; Hovey's Freudian study ties life and art together, but his assessment of Hemingway's vision of life as dogmatic and narrow is compromised by his own dogmatic Freudianism. Benson's book is written in the academic mold and successful insofar as he demonstrates that Hemingway's code "enabled a striving artist to achieve his forms and style." Stephens presents "a truly pioneering study of an immense amount of writing by Hemingway that has been neglected."
—E.A.K.

John Hersey

2085. Haltresht, Michael. **Dreams as a Characterization Device in Hersey's WHITE LOTUS**, NCLit, 1:3, May 1971, 4-5. This work offers the possibility that dreams reveal an unconscious inner conflict in a member of an exploited minority. Anger against the exploiter is frustrated by feelings of guilt and fear of retaliation. The result is paralysis or passivity. The dreamer often becomes the victim of the anger as well as of the oppressor, suffering from the physical effects of difficult sleep. [Several dreams are examined with this hypothesis in mind.]
—J.M.D.

Zora Neale Hurston

2086. Kilson, Marion. **The Transformation of Eatonville's Ethnographer**, Phylon, 33:2, Sum. 1972, 112-119. Hurston's fiction and essays from 1925-1950 show a change from "relativism to critical commitment." In her fiction she extols the virtues of honesty,

fidelity, and industriousness; these "bourgeois" values reflect her formula for happy living in the small, black community of her birth in Eatonville, Florida. Later in her career she gravitated toward the essay form and abandoned objective description of Southern life as an ethnographer for criticisms of the failure of blacks and whites to achieve racial harmony. Nonetheless, throughout her career, she continued to advocate individualism and personal achievement as a means to human fulfillment. —R.L.Ch.

LeRoi Jones

2087. Rice, Julian C. **LeRoi Jones' DUTCHMAN: A Reading**, CLit, 12:1, Win. 1971, 42-59. Extensive textual analysis of this play reveals that its mythic conception, psychological insight, and symbolic content parallel central ideas in Jones's *Blues People*, and suggests that it should be appreciated as historical allegory. The schizophrenic Lula, representing white society, and the masochistic Clay, representing the modern Uncle Tom, rush through the subway of history toward Clay's murder, symbolic of racial genocide. The play suggests that if the pattern is to be broken, "it must be broken by a black man who, unlike Clay, rejects Lula and a degrading masochistic identity before it is too late." —E.A.K.

Jack Kerouac

2088. Coyne, John R. **Coopting Kerouac**, NatR, 23:43, Nov. 5, 1971, 1246-1247 (rev.-art., Bruce Cook, *The Beat Generation*, Scribner, 1971). Cook's interviews with Kerouac, Ginsberg, Burroughs, and others are excellent, but his attempts to "impose a thesis" on the material detract from the book. Kerouac, especially, has little connection with Cook's argument that the Beats were the predecessors of Hippies and New Leftists. In the interviews, Kerouac tries to point out the apolitical nature of the Beat movement and his involvement with the world around him. —V.M.N.

Ring Lardner

2089. Hasley, Louis. **Ring Lardner: The Ashes of Idealism**, AzQ, 26:3, Aut. 1970, 219-232. Though humor, satire, and nihilism exist simultaneously in Lardner's works, his career can be divided into periods in which each quality predominates. The works of the first period (1916-1921) range from the hilariously funny to the merely absurd. The satire of the second period (1921-1929), directed often at family relationships, can be scarifying. During the last period (1929-1933), Lardner's personal despair resulted in nihilistic works without humor or satire. —A.B.L.

Jack London

2090. Spinner, Jonathan Harold. **Jack London's MARTIN EDEN: The Development of the Existential Hero**, MiAca, 3:1, Sum. 1970, 43-48. This work depicts disillusionment with the legend created by Horatio Alger and anticipates the existential dilemma. Martin, through introspection, realizes not only the futility of his efforts, but also his alienation from other men, and he does not have the mental toughness to cope with the void he finds. —J.M.D.

2091. Shivers, Alfred S. **Jack London: Not a Suicide**, DR, 49:1, Sp. 1969, 43-57. Although some critics, notably Irving Stone (*Jack London, Sailor on Horseback*, Houghton Mifflin, 1938), have charged London with suicide, the evidence points to death from natural causes. It is true that Martin Eden, "a London-like figure" in London's fiction, commits suicide, that London once attempted suicide when drunk, and that he once asserted the individual's right to take his own life. But his death is more likely attributable either to "the severe case of uremic poisoning which he was known to have had

and which the death certificate duly records" or to "an innocent overdose of a drug" taken to ease the pain of his illness.
—E.E.E.

Robert Lowell

2092. Hayman, Ronald. **The Imaginative Risk**, *LonMag*, 10:8, Nov. 1970, 8-30. Lowell's initial poems could best be noted as simple, free, and imagistic. Under Allen Tate's influence in the early 40's he was converted to formalism. Since then Lowell has been a formalist; but **Near the Ocean** and **Notebook** contain free verse that is colloquial with a less highly worked surface. Evidently Lowell feels that he no longer has to impose a discipline upon himself.
—R.R.Y.

2093. Perloff, Marjorie G. **Realism and the Confessional Mode of Robert Lowell**, *CLit*, 11:4, Aut. 1970, 470-487. A careful reading of **Man and Wife** and **91 Revere Street**, from **Life Studies**, reveals that Lowell's mythologizing of his life is more interesting, to the critic, at least, than the factual accuracy of the poems. Further, by fusing two conventions—the romantic, lyrical "I" with the metonymic mode of late 19th-century realism—Lowell's style "marks a turning point in the history of 20th-century poetry," and reflects his self-stated efforts to bring poetry "back to what you really feel."
—E.A.K.

Bernard Malamud

2094. Leff, Leonard J. **Malamud's Ferris Wheel**, *NCLit*, 1:1, Jan. 1971, 14-15. The symbol of a ferris wheel appears in both **The Natural** (p. 24, New York, 1952) and **The Assistant** (p. 42, New York, 1957). In each case, the image appears in a key scene. It is the point of Roy Hobb's discovery and the beginning of his career; it is the point at which Helen Bober refuses Louis Karp's proposal of marriage. The wheel is "in reality the ideal symbol of a circular journey from separation to initiation and return, a microcosmic rendering of the mythic experience."
—J.M.D.

J. P. Marquand

2095. Ballowe, James. **Marquand and Santayana: Apley and Alden**, *MarkR*, 2:5, Feb. 1971, 92-94. Santayana's **The Last Puritan: A Memoir in the Form of a Novel** and Marquand's **The Late George Apley: A Novel in the Form of a Memoir** have as protagonists two last Puritans who are complementary yet different. Oliver Alden is an atavistic Puritan, philosophic, austere, tragic; Apley is practical, genteel, attenuated, comic, a harmless lingering of puritanism, and not spiritually dissociated from his age. Both writers employed a structure common to development of education novels, but differ in that Santayana thinks of his work as something more than an invention, whereas Marquand admits to invention of both the story and its form.
—W.B.B.

Edgar Lee Masters

2096. Hartley, Lois. **SPOON RIVER Revisited**, *Mon/Ball*, 1, 1963, 1-30. In contrast to the characteristically weak and imitative Victorianism of American poetry in the early 1920's, the concreteness and dark power of this work caused immediate and varied responses. Few readers noticed, however, the book's ironic humor and idealism. Masters, whose ideas on American life stemmed partly from his belief in Jeffersonian democracy, indicted not merely the village portrayed in the **Anthology** but all American civilization. Few poems from the **New Spoon River** (1924), Masters's sequel, stay with the reader as do **Lucinda Matlock** and others from the **Anthology**. Though the later

work is the lesser achievement, the two books demonstrate the extent to which rural America was able to provide native material of universal significance. —M.W.E.

Carson McCullers

2097. Hamilton, Alice. **Loneliness and Alienation: The Life and Work of Carson McCullers**, DR, 50:2, Sum. 1970, 215-229. McCullers's delight in her world's radiance is balanced by the presence of freaks and abnormalities on the human level. It is her view that "the Creator's hand stopped too soon." In a disorganized society of men suffering from the inner isolation which grows from the impossibility of self-fulfillment, man creates his own personal god in the reflection of his imperfect self, resulting in a god who is a freak. The inner life, where dreams and love exist, remains unrealized. —E.E.E.

Arthur Miller

2098. Heaton, C. P. **Arthur Miller on DEATH OF A SALESMAN**, NCLit, 1:1, Jan. 1971, 5. An English class at Florida State University compared Miller's **Death of a Salesman** and his essay **Tragedy and the Common Man** (no publishing data given), and wrote to Miller concerning Willy Loman's fitness as a tragic hero. According to Miller's own definition of the tragic hero, Willy does not measure up. Miller's response indicates that the reader must approach the play from an entirely new direction. —J.M.D.

2099. Reno, Raymond H. **Arthur Miller and the Death of God**, TSLL, 11:2, Sum. 1969, 1069-1087. Miller's reshaping of his plays enables us to see his work as one allegory dealing with the death of God. In **All My Sons** Chris acquires the mission of preaching love—the responsibility of man for man. Larry's futile suicide in response to his father's guilt demonstrates the inadequacy of vicarious atonement. Joe Keller's suicide suggests that the guilty father, not the innocent son, must die. The sons discover that their father is a fraud; God is dead. **Death of a Salesman** is about the death of God from His point of view. **After the Fall** asks how the Son can go on when the Father is dead, charging ultimately that Christ is no savior. In a world of evil, Christ must be guilty and incapable of unselfish love. The plays ultimately suggest that even the victims are guilty and ask the question "who can save us?" —A.B.L.

Henry Miller

2100. Miller, Henry. **Knut Hamsun et moi**, QuLit, No. 128, Nov. 1-15, 1971, 3-4 (rev.-art., Knut Hamsun, **Mysteries**, Farrar, Straus & Giroux, 1971; reprinted from **New York Times Book Review**, Aug. 22, 1971, 1, 30). [Of all the authors Miller has read, he has always felt closest to Hamsun and deliberately tried to imitate him. When he first read **Mysteries** in 1927, Miller was in the same frame of mind as the protagonist, Johan Nagel—frustrated, at odds with his environment, filled with contempt for the bourgeoisie. Besides being a marvelous creator of characters, a lover of nature, and a poet of despair, Hamsun was a vagabond, a rebel, a sworn enemy of the establishment—all of which made him attractive to Miller and may also, through this new edition of **Mysteries**, create for him a following among today's youth.] (In French) —C.D.L.

Marianne Moore

2101. Replogle, Justin. **Marianne Moore and the Art of Intonation**, CLit, 12:1, Win. 1971, 1-17. A close reading of selected examples shows how, by uniquely employing missing transitions, punctuation, sentence structure, and larger structures, Moore

created intonation contours—the “tunes” or melodies of her poetry. Hearing the right tune is essential to understanding her poems, and recognizing the care and tight control with which she wrote leads to a fuller appreciation of her craft.
—E.A.K.

Charles Olson

Cf.: Item 2041.

James Purdy

2102. Baldanza, Frank. **Playing House for Keeps with James Purdy**, CLit, 11:4, Aut. 1970, 488-510. As tightly structured works in themselves, each of Purdy's four major novels justifies his reputation as an artist of considerable importance. And, while **Malcolm** may be considered as Kafkan allegorical fable, **The Nephew** as idyll, **Cabot Wright Begins** as satire, and **Eustace Chisholm and the Works** as tragedy, each has as substructure the “Ur-fable of the lonely, desperate orphan, cut off from family intercourse in childhood, who spends his brief career ‘playing house’ with intense, doomed seriousness.” Taken together, they underline the quality of his art and demonstrate the ordered complexity of his vision.
—E.A.K.

Dotson Rader

2103. Krim, Seymour. **The Copping-Out of Dotson Rader**, LonMag, 11:5, Dec./Jan. 1971/1972, 60-76. Rader's novel **Gov't Inspected Meat and Other Fun Summer Things** is a portrait of a clearly troubled, emotionally disconnected floater, a rehash of better more finely textured fiction written by more competent novelists about the New York hustling scene. The straight, hard-hitting journalism of his **I Ain't Marchin' Anymore** is a much more pertinent and valuable work than his first novel. It, rather than the novel, voices the pain and the loss in contemporary American life. And the novel has nothing that a valid person-to-person nonfiction couldn't have presented more effectively.
—R.R.Y.

Theodore Roethke

2104. Heyen, William. **The Divine Abyss: Theodore Roethke's Mysticism**, TSLL, 11:2, Sum. 1969, 1051-1068. Roethke repeatedly uses the abyss to represent personal suffering which enables a man to achieve illumination. In his later works he strengthens his mystical conceptions by assimilating the form of traditional mysticism. Roethke's **The Abyss** follows the Mystic Way analyzed by Evelyn Underhill in **Mysticism: A Study of Man's Spiritual Consciousness** (World, 1965, first published 1910). The first section represents the Awakening of the Self to a spiritual crisis. In the second the speaker experiences Purification of Self. Illumination manifests itself in the third, first as an overpowering experience, then as a moment of peace after the speaker understands the nature of the abyss. In the fourth Roethke chooses not to emphasize the traditional mystic agony (The Dark Night of the Soul) but to allow the speaker to question himself before the final section, Union.
—A.B.L.

Philip Roth

2105. Donaldson, Scott. **Philip Roth: The Meanings of LETTING GO**, CLit, 11:1, Win. 1970, 21-35. Critics of this work have misunderstood the nature of Roth's pessimism and have consequently misinterpreted the novel. The realism of his dialogue and descriptions, his use of minor characters to further his themes, and the periodic epigraphs all contribute to a carefully structured examination of contemporary society,

to a "landmark in the genre of psychological realism." Further, a close study of the novel justifies Roth's rejection of much contemporary fiction—a fiction of happy endings, mysticism, madness, or celebrations of self. —E.A.K.

J. D. Salinger

2106. Stone, Edward. *Naming in Salinger*, NCLit, 1:2, Mar. 1971, 2-3. In the *Poetics* Aristotle advised that literary artists, in dealing with universals should name their characters accordingly. In this way the audience can anticipate the actor's message. Two examples from *Nine Stories* show how Salinger adheres to Aristotle's teachings. Ramona in *Uncle Wiggily in Connecticut* can be compared to the title character in Helen Hunt Jackson's novel (1884), and Lee, the bachelor of *Pretty Mouth and Green My Eyes*, is extended to Leon of Flaubert's *Madame Bovary*. —J.M.D.

George Santayana

Cf.: Item 2095.

Jean Toomer

2107. Kraft, James. *Jean Toomer's CANE*, MarkR, 2:4, Oct. 1970, 61-63. This work (1923) was written first to describe the black American experience, but more broadly to reconcile in some measure the warring elements still existing in the American experience, to find the truth that transcends race. Toomer found a personal sense of unity in the ideas of such men as the Russian mystic, Georges Gurdjieff, and Walt Whitman. He gave his novel a formal unity through symbolic thematic development. The symbol "cane" is a symbol of man's life movements, of the black condition. The polarities of black and white in the novel express the polarities of life: spirit and flesh, intellect and emotion, male and female. Like Hawthorne's manifesto in *The Scarlet Letter* and Faulkner's in *The Bear*, Toomer's manifesto is directed at the reformation not of external forms, but of the heart of man. —W.B.B.

2108. Stein, Marian L. *The Poet-Observer and "Fern" in Jean Toomer's CANE*, MarkR, 2:4, Oct. 1970, 64-65. The "Fern" section is an intense pivot of the whole novel because of its thematic universality, its exploration of the beauty and anguish of native black soul, and special oneness and separateness of the young poet-observer, the first-person narrator who moves through the whole book, the young woman Fernie May Rosen. When the poet-observer and Fern meet, the reader perceives the simultaneous polar opposites of absolute affinity and absolute separateness. —W.B.B.

John Updike

2109. Rotundo, Barbara. *RABBIT, RUN and A TALE OF PETER RABBIT*, NCLit, 1:3, May 1971, 2-3. Updike's *Rabbit* is very similar in character to Potter's *Peter Rabbit*, and the plot of his novel has counterparts in the children's tale. Both Rabbits flee from their families, live through their senses, find themselves ensnared in traps, and miss out on the modest rewards given to those who follow all the rules. —J.M.D.

2110. Hamilton, Alice. *Between Innocence and Experience: from Joyce to Updike*, DR, 49:1, Sp. 1969, 102-109. Joyce's *Araby* and Updike's *You'll Never Know, Dear, How Much I Love You* have the theme of innocence and experience in common, as well as the starting point in age (childhood), setting (a fair), and situation (unrealized dreams). But in Joyce's story the boy's imagined dreams turn out to be a squalid actuality, and he "sees himself derided by his own folly," while in Updike's story

he gains insight into "the paradoxical reality . . . that gain is loss and loss is gain, for those who can endure the shattering of dreams and the taking away of sweetness and fullness."
—E.E.E.

Robert Penn Warren

2111. Shepherd, Allen. *Sugar-Boy as a Foll in ALL THE KING'S MEN*, NCLit, 1:2, Mar. 1971, 15. An examination of the character of Sugar-Boy, chauffeur and body-guard to Governor Willie Stark, and the relationship between the two men, may illuminate the nature of the puzzling Stark. Sugar-Boy, created by Stark as a mechanistic means to power, retains "a primitive purity and lethal innocence." His loyalty to the Governor is sincere devotion. His complexities may well suggest Stark's own complexities.
—J.M.D.

Eudora Welty

2112. McFarland, Ronald E. *Vision and Perception in the Works of Eudora Welty*, MarkR, 2:5, Feb. 1971, 94-99. Most of the characters in Welty's stories are concerned in some way with the progress from sight to vision or insight, the ability to "see" what is not physically visible and thence to complete perception, the combination of both sight and vision, which is accompanied by the awareness of one's former blindness and insensitivity. Her protagonists do not always attain the perception necessary for victory over oblivion. In *Death of a Traveling Salesman* R. J. Bowman comes to the brink of vision but turns away at the thought of the anguish he would suffer if he were to change his life. Steve, in *Keela, the Outcast Indian Maiden*, does accept the anguish of vision and leads a meaningful life.
—W.B.B.

Richard Wilbur

2113. Perrine, Laurence. *Dream, Desire, or Dizziness?—Digging in DIGGING FOR CHINA*, NCLit, 1:3, May 1971, 13-14. Janet Overmyer, in a review of this work in *Poet Lore* (65, Win. 1970, 437) writes that the poem "speaks to every man's hopes." The boy, she states, desires so intensely that he imagines the fulfillment of his aim. The vision is not imagined; it is a physiological reaction to the sudden change in position and exposure to bright sunlight.
—J.M.D.

2114. Farrell, John P. *The Beautiful Changes in Richard Wilbur's Poetry*, CLit, 12:1, Win. 1971, 74-87. A close study of selected poems explains Wilbur's distaste for Poe (which stems from Poe's insistence on the absence of the moral sense in poetry), and argues against those who feel Wilbur's work lacks sufficient depth and ignores the significant issues of our time. Wilbur suggests the possibilities of looking beyond disintegrative toward metamorphic change, of affirming an imperfect world, not a meaningless one, and finally of using mind in art—through irony, paradox, ambiguity, and design—to achieve a valid morality in an imperfect world.
—E.A.K.

Tennessee Williams

2115. Hirsch, Foster. *Sexual Imagery in Tennessee Williams' KINGDOM OF EARTH*, NCLit, 1:2, Mar. 1971, 10-13. The house, the physical surroundings, and animals are all identified as sexual images in this work. Lot spends his time in a cold, elegant feminine room; Chicken lives in a warm, earthy kitchen. Myrtle moves between the two through a "narrow, dark, womb-like hall." Chicken, in more than name, is likened to an animal. The water-sex motif is present most noticeably in the image of the flooding river.
—J.M.D.

Fiction

2116. Kattan, Naïm. *L'éclatement du mythe*, QuLit, No. 126, Oct. 1-15, 1971, 12. The Jewish novel (Malamud, Bellow, Friedman, Roth), which dominated American literature for several years, has now lost its vigor. Similarly, the black (Ellison, Baldwin), the WASP (Updike), and the Beat novels (Kerouac) have been eclipsed by new tendencies, foremost of which has been the rise of journalism to the level of literature as in the novels of Mailer, Capote, or Reich, who mixes journalism with popular sociology. A second recent phenomenon is illustrated by such writers as Leslie Fiedler, John Barth, Kurt Vonnegut, Jr., and Donald Barthelme who, through their use of science fiction, fantasy, violence, eroticism, or black humor, call into question all of Western culture and civilization. (In French)
—C.D.L.

Poetry

2117. Novak, Estelle Gershgoren. *The DYNAMO School of Poets*, CLit, 11:4, Aut. 1970, 526-539. Survey studies of work by Sol Funaroff, Kenneth Fearing, and Muriel Rukeyser, all contributors to *Dynamo: A Journal of Revolutionary Poetry*, reveal the extent to which Marxist aesthetics effectively combined Whitmanesque derivatives with Soviet-revolutionary doctrine. Indeed, "it was in the 30's that poets began writing, more consciously than ever before, a poetry that took its roots in the language of American life."
—E.A.K.

2118. Sheehan, Donald. *The Silver Sensibility: Five Recent Books of American Poetry*, CLit, 12:1, Win. 1971, 98-121. A critical review of A. R. Ammons's *Selected Poems* (Cornell U., 1968), James Merrill's *The Fire Screen* (Atheneum, 1969), Elizabeth Bishop's *The Complete Poems* (Farrar, 1969), and John Berryman's *His Toy, His Dream, His Rest* (Farrar, 1968) confirms the notion that most 20th-century poets reside in an Age of Silver. Recalling a golden past and anticipating a corroded future, they take refuge in style: "for the silver sensibility feels poetic style to be, at its deepest level, stylish, and therefore inaccessible as idea or mere 'content'!" Only Auden has perceived the fullness of the myth—that after disintegration comes regeneration—and only Auden understands the responsibility for recognizing "the point where the closed aesthetic world opens up into the larger Primary World."
—E.A.K.

2119. Simpson, Louis. *The Californian Poets*, LonMag, 11:6, Feb./Mar. 1972, 56-63. The Californian poets (Michel McClure, Gary Snyder, Allen Ginsberg, Robert Duncan, Brother Antoninus (William Everson), Jack Spicer, Kenneth Rexroth, Philip Whalen, and Lawrence Ferlinghetti), colloquial, informal, and open, owe much to the rambling method of Pound's *Cantos*. In their emphasis upon particulars they owe much to Pound, but also to Williams and the Objectivist poets of the 30's. That they sound like each other comes from their theory not to have style.
—R.R.Y.

Cf.: Item 1983.

General

2120. Fauchereau, Serge. *Entretien avec M. L. Rosenthal: "Des figures intéressantes rien de plus,"* QuLit, No. 126, Oct. 1-15, 1971, 9-11. Recent tendencies in American literature—the Beatnik movement, the Black Mountain poets, the movement to establish an autonomous black culture, the development of political literature—were a logical reaction to the atmosphere of nihilism and repression which existed during the post-war, McCarthyist era. At the present time, there are no genuine literary movements, only

interesting writers, such as Mailer and LeRoi Jones. Neither one, however, is "engagé" in the sense of a Malraux or a Sartre, intellectuals who are at the same time writers and political, activist journalists, but only in the sense that all literature is "engagement" in the realms of language and sensitivity. It is ridiculous to make a special category of American Jewish literature, given the extremely diverse backgrounds of Jewish writers and the broad range of literary influences evident in their works. Although American thought is historically obsessed by violence, the last decade has witnessed a rebirth of violence which is reflected in contemporary literature—in the poetry of Lowell, Berryman, and Sylvia Plath, for example, or the works of LeRoi Jones and James Dickey. (In French) —C.D.L.

WORLD LITERATURE

AFRICA

Chinua Achebe

2121. Brown, Lloyd W. **Cultural Norms and Modes of Perception in Achebe's Fiction**, *REAL*, 3:1, Sp. 1972, 21-35. The familiar tensions generated by the African's use of a European language dramatize his conflicts in understanding himself and humanity. Thus, Achebe exploits the English language and its cultural norms in order to portray external conflicts between the African and the white colonialist, or to present internal crises of African society. The Nigerian novelist's indebtedness to Yeats and Eliot is ironic; in each instance the white man's exclusivist definitions of history and culture are reversed and pagan values are given validity. After exposing the irrelevance and narrowness of Western perceptions of African traditions, Achebe emphasizes the limitations of traditional African values as compared with Western concepts of modernity. —Z.J.B.

Herman Charles Bosman

2122. Hutchings, Geoffrey. **A Master of Gossip**, *LonMag*, 10:9, Dec. 1970, 44-51. Since 1947 South African creative writing has been a literature of protest, from Alan Paton to Athol Fugard. Bosman, whose **Mafeking Road** was first published in 1947, has been neglected and/or unknown by readers outside of Africa because he does not belong with the protest-writers and because of his intense regionalism. But he has been widely appreciated in South African literary circles; and **Mafeking Road** deserves attention from a larger audience because of its wit, detail, and loving portraits of the Afrikaaners of a remote corner of the Transvaal called Groot Marico. His humor is dependent upon American humorists such as Bret Harte, Artemus Ward, and Josh Billings, and his "grotesque" vision of the human is most similar to that presented by Ambrose Bierce. —R.R.Y.

Cyprian Ekwensi

2123. Melamu, John. **The Plight of the City Man in Ekwensi's PEOPLE OF THE CITY**, *Expr.*, 2:2, Feb. 1971, 36-38 (rev.-art.). The situation in this work, rather than any personal characteristics, makes Amusa Sango a tragic hero. His failure comes on both the personal and social levels. He is caught in a process of change from which there is no escape, and his attempts to adapt himself to his new situation are frustrated. —E.J.M.

Olive Schreiner

2124. Beeton, Ridley. *Two Notes on Olive Schreiner's Letters*, RIAL, 3:2, Fall 1972, 180-189. An appraisal of *The Letters of Olive Schreiner, 1876-1920* (ed., S. C. Cronwright-Schreiner, Unwin, 1924) reveals her restlessness, impulsiveness, emotional outbursts, and moodiness. The correspondence also portrays her romantic relationships with Havelock Ellis (apparently diluted in Cronwright-Schreiner's edition) and Cronwright-Schreiner, her husband. The *Havelock Ellis-Olive Schreiner Collection* at the University of Texas offers more of the truth than Cronwright-Schreiner's *Life of Olive Schreiner* (Little, Brown, 1924), his edition of the letters, or Havelock Ellis's autobiography (*My Life*, Houghton Mifflin, 1939). The complexity and persistence of Ellis's love emerges through the nearly 400 letters, most of which have never been reproduced in their complete or correct form. —Z.J.B.

2125. Jacobson, Dan. *Olive Schreiner: A South African Writer*, LonMag, 10:11, Feb. 1971, 5-21. Schreiner was the first to make her country and the people in it usable as a subject for fiction, and her work is a model of how natural, direct, and free of false consciousness it is possible to be in presenting South Africa's cultural atmosphere. —R.R.Y.

Subjects

2126. Maepa, Linda. "Alienation" in African Literature, Expr, 1:1, 1970, 44-48. The theme of alienation appears so frequently in African literature because Africans have been deprived of all the things that they have been used to except their blackness. The white man's condemnation of African religion, culture, politics, and education, and the removal of the African's land and cattle, have all caused problems, which are reflected in the novels of Ngugi, Achebe, and Nyembezi. The negritude literary movement offers one cure, but it is not the only solution. —E.J.M.

Fiction

2127. Weinstock, Donald J. *The Two Boer Wars and the Jameson Raid: A Checklist of Novels in English*, RIAL, 3:1, Sp. 1972, 60-67. [Most of the 150 novels are treated in detail in the compiler's doctoral dissertation, *The Boer War in the Novel in English, 1884-1966: a Descriptive and Critical Bibliography*, UCLA, 1968.] —Z.J.B.

General

2128. Nwoga, Donatus I. *Humanitarianism and the Criticism of African Literature, 1770-1810*, RIAL, 3:2, Fall 1972, 171-179. Discussions of the moral and intellectual qualifications of the Negro have been based generally on the books of four Africans: Phillis Wheatley, Ignatius Sancho, Quobna Ottobah Cugoana, and Olaudah Equiano. Although Jefferson later retracted his opinion, he first held that black people were inferior because they had no literature. Gilbert Imlay (*A Topographical Description of the Western Territory of North America*, 1792) rejected Jefferson's opinion, attributing it to disgraceful prejudice. The anonymous author of *Observations upon Mr. Jefferson's Notes on Virginia* (1804) held that judgment on the ability of Africans to produce imaginative literature and art had to be based on African achievement in their continent. Henri Baptiste Grégoire's *An Enquiry Concerning the Intellectual and Moral Faculties and Literature of the Negroes* (trans. 1810), the best work of scholarship in the period, raised the discussion above simple a priori judgments. F. R. de Tussac (*Cré des Colons contre un Ouvrage de M. L. Eveque et Sénateur Grégoire Ayant pour titre de la*

Littérature des Nègres, 1810) distinguished native African literature from achievements in an alien language. —Z.J.B.

2129. Priebe, Richard. **Courses in African Literature and Folklore**, RIAL, 3:1, Sp. 1972, 75-78. [This is a continuation of the listing in 2:1, Sp. 1971, 51-58 (AES, 15:8, Apr. 1972, 2496). Because the information was collected by reader-response cards, the listing of courses taught during 1971-72 in American and foreign institutions is obviously incomplete.] —Z.J.B.

2130. Sander, Reinhard. **Work in Progress in African Literatures**, RIAL, 3:1, Sp. 1972, 54-59. [The 100 listings are a continuation of the 174 research projects compiled in 2:1, Sp. 1971, 28-38 (AES, 15:8, Apr. 1972, 2498). The list is divided into three sections according to where the research is being carried out: Africa and Asia; Europe and the Middle East; and North America and the West Indies. An index by general subject concludes the listing.] —Z.J.B.

Cf.: Item 2037.

CANADA

T. C. Haliburton

2131. Harding, L. A. A. **Compassionate Humour in Haliburton**, DR, 49:2, Sum. 1969, 224-228. While Sam Slick's humor sometimes lashes vice and folly, he "could always be the sympathetic observer provoking kindly laughter," as in his treatment of septuagenarian Aunt Thankful (in *Wise Saws: or Sam Slick in Search of a Wife*). Haliburton fulfills both Meredith's call for "thoughtful laughter" and Thackeray's "view of humor as a quality which must go hand in hand with charity and kindness." —E.E.E.

2132. Harding, L. A. A. **The Commodore of the Mackerel Fleet, or the Brine in Haliburton**, DR, 50:4, Win. 1970-71, 517-527. Haliburton was born a few yards from the sea, and many of his best characters are sailors, for example, the humorous and complex Captain Love, or "Old Blowhard." Like Chaucer and Dickens, Haliburton created a large gallery of convincing characters. —E.E.E.

Archibald MacMechan

2133. McBrine, R. W. **Archibald MacMechan, Canadian Essayist**, DR, 50:1, Sp. 1970, 23-33. MacMechan was the first Canadian "to make the familiar essay his forte." Students of Canadian literature have not studied sufficiently the place of the familiar essay. While MacMechan published three books of essays, few of his essays have more than academic interest, though *The Vanity of Travel* is a "model essay." MacMechan displays a tone of intimacy and affability, a conviction of the worth of the human spirit, and a delight with the conditions of his own life. —E.E.E.

Alexander Marsden

2134. Levine, Norman. **A CANADIAN UPBRINGING**, CornM, No. 1068, Sum. 1971, 457-463. Marsden's work was published in 1939. The book aptly captures the warm, lively, and limited and limiting atmosphere of a Jewish community in Montreal, and concludes with Marsden's decision to leave for England and wider horizons. Thirty years later, Marsden is to be found in a cottage in Cornwall, making his living by making roundabouts for London toy-shops. —R.R.Y.

Thomas Raddall

2135. Cameron, Donald. **Thomas Raddall: The Art of Historical Fiction**, DR, 49:4, Win. 1969-70, 540-548. Nova Scotians love Raddall's historical novels because he has expressed their feeling for their land, its history, and its people. He has dramatized the continuity between "our present and our past, he has shown us the forces that shaped us." His fiction has faults, when compared to the canons of historical fictions set out by George Lukacs in *The Historical Novel 1937* (trans. Hannah and Stanley Mitchell, Merlin, 1962). Nevertheless, "the books we admire are usually the books we love."

—E.E.E.

Black

2136. Brown, Lloyd W. **Beneath the North Star: The Canadian Image in Black Literature**, DR, 50:3, Aut. 1970, 317-329. Canada's view of itself as a place of harmonious race relations conflicts with the ambiguous view of Canada in black literature. Nineteenth-century refugees from slavery praised Canada's constitutional guarantees of freedom but recorded the disparity between them and the de facto relationships. Twentieth-century black writers have exchanged this ambivalence for unrelieved hostility.

—E.E.E.

Fiction

2137. Devereux, E. J. **The Beothuk Indians of Newfoundland in Fact and Fiction**, DR, 50:3, Aut. 1970, 350-362. Two mid-19th-century works provide the only fictional accounts of the extinction of the Beothuk Indians by white settlers: *Ottawah: Last Chief of the Red Indians of Newfoundland*, published anonymously but (improbably) attributed to Sir Charles Augustus Murray, and George Webber's *The Last of the Aborigines: A Poem Founded on Facts*. They are of slight literary value.

—E.E.E.

Poetry

2138. Barbour, Douglas. **The Young Poets and the Little Presses, 1969**, DR, 50:1, Sp. 1970, 112-126 (rev.-art.). Never in the history of Canadian letters has there been as much activity as during the past few years, most of it indebted to the Canada Council. "Canada is finally coming of age in poetry, as well as in the other arts." [Twenty books of poetry are briefly surveyed.]

—E.E.E.

2139. Muise, D. A. **Some Nova Scotia Poets of Confederation**, DR, 50:1, Sp. 1970, 71-82. One aspect of the debate over the Confederation imposed upon Nova Scotia in 1867 which researchers have overlooked is the political poetry. These poems were published anonymously in newspapers, and the anti-Confederates "had by far the best of this part of the struggle." [The texts of seven poems are reprinted.]

—E.E.E.

2140. Story, G. M. **The St. John's Balladeers**, EngQ, 4:4, Win. 1971, 49-58. Although Newfoundland can claim only one poet for each century of its settled history, it has a rich oral tradition in the songs and broadside ballads of St. John's and the Newfoundland outposts. The most famous balladeer was Johnny Burke of Prescott Street, whose compositions were marked by humor, intimate knowledge of local history, and absurd catalogues of unrelated objects.

—J.J.M.

General

Cf.: Item 2045.

IRELAND

Samuel Beckett

2141. Abbott, H. Porter. **Farewell to Incompetence: Beckett's HOW IT IS and IMAGINATION DEAD IMAGINE**, CLit, 11:1, Win. 1970, 36-47. **How It Is** seems to depart radically in its celebration of order from Beckett's earlier work. Unlike the earlier work, it is narrated by a competent narrator, extremes and opposites never conflict, and everything is mechanically and mathematically regulated according to harmonious lines of cause and effect. The competency of the narrator is most significant, for he suffers and sacrifices himself for his audience, succumbing fully to the human impulse for order, therefore managing to sustain the design of the novel; this act of will is all the more heroic because he recognizes in the end that it's "all balls." **Imagination Dead Imagine** demonstrates further the nuances of Beckett's movement toward an appreciation of order. —E.A.K.

2142. Greene, Naomi. **Creation and the Self: Artaud, Beckett, Michaux**, Criticism, 13:3, Sum. 1971, 265-278. Artaud, Beckett, and Michaux share a conviction that word-power is limited, that their self-identities are affected by the lack of a personal language, and the more they utilize the words of others in writing, the more elusive "the self" seems to become. Paradoxically, they hope to establish their identities by means of creativity, and in this language is their Janus. Beckett and Artaud try to find and hold the self through fictional persons who grant them illusionary self-perceptions, but Michaux, in his poems, transforms himself as Kafka did by exorcising deeply hidden subconscious drives which are aggressively harmful. These writers have pushed ordinary language to the breaking point in the effort to invent and appropriate a subjective language which each must find in order to discover the self. They are imprisoned by objective language in a world so impersonal that individual language is evicted. —M.T.H.

2143. Guette, Jean. **A Pécounte de Beckett**, QuLit, No. 126, Oct. 1-15, 1971, 30-31. From **Watt** and **Murphy** to **l'Innommable**, from **En attendant Godot** to **Actes sans paroles**, the conventional devices of plot, action, and dialogue progressively disappear, and the characters dissolve as their bodies become mutilated or as they lose their identity (**l'Innommable**). They gradually lose all will power, all desire except for death, the final engulfment that never comes. Paradoxically, Beckett's characters speak in order to attain silence; like Winnie in **Oh les beaux jours**, they tell stories and reminisce to pass the time between the eternal present and nothingness. Beckett states that there is nothing to understand in his works, nothing to interpret. He merely assembles "fundamental sounds" which grow denser as he, too, in briefer and briefer works, evolves towards silence. (In French) —C.D.L.

Paul Vincent Carroll

2144. Conway, John D. **The Satires of Paul Vincent Carroll**, Eire, 7:3, Aut. 1972, 13-23. Carroll's most impressive social satire appears in **Shadow and Substance**, **The White Steed**, and **The Devil Came from Dublin**. A critical examination of these works and of Carroll's less satirically ambitious pieces indicates that at his best, he offers deft and perceptive criticism of ecclesiastical and governmental foibles and of the customs of dishonesty which such follies nurture. His finest satirical achievements are in the portions of **The White Steed** which deal with bigotry and cynicism in the clergy. —M.T.

James Joyce

2145. Pritchett, V. S. *Sportive Mythology*, NSt, Feb. 25, 1972, 243-244 (rev.-art. Richard Ellmann, *Ulysses on the Liffey*, Faber, 1972). Ellmann concludes that the literal comedy and endless word associations in *Ulysses* are the binding agents and surface manifestations of Joyce's philosophical statements on the interaction of art and life. [A sketch of Leopold Bloom drawn by Joyce in 1923 is presented.] —R.E.W.

2146. Bier, J. P. *James Joyce et Karl Bleibtreu: Sens et fonction d'une allusion littéraire dans ULYSSES*, RLC, 174:2, Apr.-June 1970, 215-223. Efforts by Jean Paris (Joyce par lui-même, Edition du Seuil, 1966) and Richard Ellmann (*Letters of James Joyce*, Faber, 1966; *Joyce*, Oxford U., 1955) to link Joyce's life and work with the contemporary German writer Karl Bleibtreu have been based on very slim evidence that has been subjected to extravagant interpretation by both writers. Aesthetically, politically, and in literary practice, they were diametrically opposed. What evidence we have indicates Joyce's ironic, sarcastic attitude toward Bleibtreu, whose work affected Joyce's consciousness only in terms of the themes of treason and fidelity. (In French) —J.J.M.

Cf.: Item 2110.

Sean O'Casey

Cf.: Item 2077.

William Butler Yeats

2147. Clark, David R. *Yeats: "Out of a People to a People,"* MaR, No. 22, Apr. 1972, 25-41. Yeats disliked the rhetorical style of the Young Ireland movement's verse; but late in life, when he learned "to put the thoughts of a wise man into the words of the common people," he assimilated what they had to offer and "could forgive them for being popular, as he was not." The moral quality or "magnanimity" of Thomas Davis's poetry appealed to Yeats, who sometimes used the verses of Davis's contemporaries Samuel Ferguson, George Fox, John Kells Ingram, and Clarence Mangan as models for his own. —J.M.

2148. Engelberg, Edward. *W. B. Yeats*, CLit, 11:2, Sp. 1970, 303-309 (rev.-art., Jon Stallworthy, *Vision and Revision in Yeats's Last Poems*, Clarendon, 1969; Robert Beum, *The Poetic Art of William Butler Yeats*, Ungar 1969; Arta M. Garab, *Beyond Byzantium: The Last Phase of Yeats' Career*, Northern Ill. U., 1969). Each of these books tries to shed new light on Yeats, "but only Stallworthy's gets its footing with any certainty into new territory and it too strays from its original intentions. . . . We have [clearly arrived at a new phase of] Yeats criticism, and, if anything, critics now face a greater responsibility than those who came before. For one thing they cannot afford to be as cavalier." —E.A.K.

2149. Pacey, Desmond. *Children in the Poetry of Yeats*, DR, 50:2, Sum. 1970, 233-248. Four of Yeats's finest poems—*A Prayer for My Son*, *A Prayer for my Daughter*, *The Dolls*, and *Among School Children*—are about children, and many references appear in his other poems. In his early poems Yeats verges on the romantic view of the child as innocent, intuitively wise, spontaneous, happy, perceptive, and sensitive but still avoids excesses of sentimentalism by employing irony, realism, and humor. His

mature poems display his concern for childish fragility and vulnerability. Now he must guard himself from indulging in easy cynicism. In his humanistic and realistic view the child is not "a species apart," but is one who shares "the constant vulnerability and the occasional splendor of the whole human race." —E.E.E.

Drama

2150. Krause, David. **The Barbarous Sympathies of Antic Irish Comedy**, *MalR*, No. 22, Apr. 1972, 99-117. Antic comedy is the act of liberation involving "a daimonic release of rough laughter that suspends man's sense of guilt so that he can confront his primeval self and his fellow men without fear and trembling." Irish dramatists closely resemble Czeslaw Milosz's concept of *Ketman* (in **The Captive Mind**, trans. Jane Zielonko, Knopf, 1953), a theatrical game in which the wise fool lulls his beholders into a false state of security, in which they think themselves superior, while the fool's friends take advantage of the occasion for their own ends. A good example of this actor-audience relationship is J. M. Synge's **Playboy of the Western World**. —J.M.

Poetry

2151. Fauchereau, Serge. **Tradition et Révolution dans la Poésie Irlandaise**, *CritP*, 26:276, May 1970, 438-456 (rev.-art., Austin Clarke, **The Echo at Coole**, Dolmen, 1968, and **A Sermon on Swift**, The Bridge, 1969; Seamus Heaney, **Door into the Dark**, Faber, 1969; Thomas Kinsella and Louis Le Brocquy, **The Táin**, Dolmen, 1969; John Montague, **The Bread God**, Dolmen, 1968; **Hymn to the New Omagh Road**, Dolmen, 1969; Richard Murphy, **The Battle of Aughrim**, Faber, 1968; Desmond O'Grady, **The Dying Gaul**, MacGibbon & Kee, 1968; and **Off License**, Dolmen, 1968). The 60's were marked in Irish literature by the rise of a new generation of writers, especially poets, who are respected people in Ireland. This new poetry still deals with the Ireland of pubs and superstitions, but not in imitation of earlier writers. Some poets (Heaney, Clarke, Kinsella) continue the tradition of the serious balanced by a love of excess. Others (Mahon, Montague), although impatient with the important place of magic in Irish literature, cannot reject it totally. In all of these books the past and present history of Ireland plays a major role. [The rest of this article is a detailed summary and paraphrase of Murphy's **The Battle of Aughrim** and Montague's **The Bread God** and **Hymn to the New Omagh Road**.] (In French) —M.L.

WEST INDIES

General

Cf.: Item 2037.

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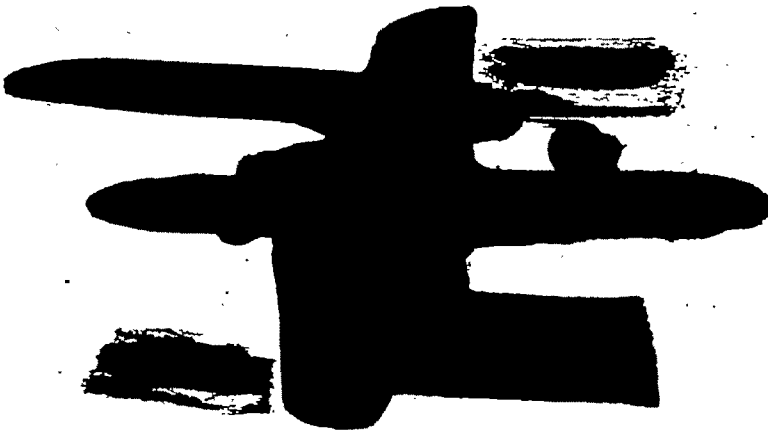


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General III. Language (History, Linguistics, Theoretical Studies)

General IV. Themes and Types (Characters, Plot Patterns, Subjects, Drama, Fiction, Poetry, Prose, Humor and Satire, Folklore, Travel Literature)

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English I. Particularism and Regionalism

English II. Bibliography (Cumulative, Descriptive, Methodology)

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American V. Seventeenth and Eighteenth Centuries

American VI. Nineteenth Century, 1800-1870

American VII. Nineteenth Century, 1870-1900

American VIII. Twentieth Century

WORLD LITERATURE IN ENGLISH AND RELATED LANGUAGES

The categories for this section are any continent or country in which there is a literature written in English or a literature that has had marked influence on English literature and language. Celtic languages and literature are also included in this section.

Note: Irish literature will include all works of writers in Ireland, the bulk of whose material was produced after 1900, with the exception of works by writers whose interests are not closely identified with Irish culture. This category will, of course, include all writers in Ireland whose mature work was written after 1921.

IN THIS ISSUE

Periodicals

A-SJ	Anglo-Soviet Journal, 32:2, Jan. 1972; 3, May 1972.
AmTQ	American Transcendental Quarterly, 7:1, Sum. 1970; 2, 1970.
Archiv	Archiv für das Studium der neueren Sprachen und Literaturen, 207:6, Apr. 1971.
AUMLA	AUMLA: Journal of the Australasian Language and Literature Association, No. 37, May 1972.
BBCS	Bulletin of the Board of Celtic Studies, 24:4, May 1972.
Cithara	Cithara, 11:1, Nov. 1971.
CJ	Classical Journal, 67:1, Oct.-Nov. 1971.
CLAJ	College Language Association Journal, 14:3, Mar. 1971.
ColuF	Columbia Forum, n.s., 1:1, Win. 1971; 2, Sp. 1972.
Criticism	Criticism, 13:4, Fall 1971.
CritQ	Critical Quarterly, 14:1, Sp. 1972; 2, Sum. 1972.
DUJ	Durham University Journal, 64:3, June 1972.
EJ	English Journal, 60:7, Oct. 1971.
ELH	(Journal of) English Literary History, 37:2, June 1970; 3, Sept. 1970.
ELT	English Literature in Transition, 12:4, 1969.
Esquire	Esquire, 78:4, Oct. 1972; 5, Nov. 1972; 6, Dec. 1972.
Genre	Genre, 3:4, Dec. 1970.
JGE	Journal of General Education, 23:3, Oct. 1971; 24:2, July 1972.
Listener	Listener and BBC Television Review, 85:2191, Mar. 25, 1971; 2193, Apr. 8, 1971; 2194, Apr. 15, 1971; 2198, May 13, 1971; 2202, June 10, 1971.
MarkR	Markham Review, 2:5, Feb. 1971.
MoOc	Modern Occasions, 1:1, Fall 1970; 2, Win. 1971.
MTJ	Mark Twain Journal, 16:2, Sum. 1972.
N&Q	Notes and Queries, 19:7, July 1972; 8, Aug. 1972; 9, Sept. 1972.
NLWJ	National Library of Wales Journal, 17:2, Win. 1971; 3, Sum. 1972.
Okye	Okyeame, 2:1, 1964; 2, June 1965; 3:1, Dec. 1966.
PQ	Philological Quarterly, 47:4, Oct. 1968.
PrS	Prairie Schooner, 45:4, Win. 1971-72.
SAQ	South Atlantic Quarterly, 71:3, Sum. 1972.
ScS	Scottish Studies, 16:1, 1972.
SEL	Studies in English Literature, 1500-1900, 11:4, Aut. 1971.
SNovel	Studies in the Novel, 4:1, Sp. 1972.
Southerly	Southerly, 31:1, 1971; 2, 1971.

Speculum	Speculum, 45:4, Oct. 1970; 46:1, Jan. 1971; 2, Apr. 1971.
SSJ	Southern Speech Journal, 35:4, Sum. 1970; 36:1, Fall 1970.
StELA	Studies in English Literature (Ankara), 1:1, 1969.
SWR	Southwest Review, 55:3, Sum. 1970.
TQ	Texas Quarterly, 14:2, Sum. 1971.
VP	Victorian Poetry, 10:2, Sum. 1972.
VQR	Virginia Quarterly Review, 48:1, Win. 1972; 2, Sp. 1972.
VS	Victorian Studies, 15:4, June 1972.
WCircle	Wordsworth Circle, 3:2, Sp. 1972; 3, Sum. 1972; 4, Aut. 1972.
WHR	Western Humanities Review, 26:2, Sp. 1972; 3, Sum. 1972.
Zuka	Zuka, 1, Sept. 1967; 2, May 1968.

Monographs

Mon/Ball	Ball State Monographs (Muncie, In.), 7, 1967; 18, 1970; 19, 1970.
Mon/CEMW	Columbia Essays on Modern Writers (Columbia U., NY), 41, 1969.
Mon/CHL	Commentationes Humanarum Litterarum (Societas Scientiarum Fennica, Helsinki), 39:1, 1966.
Mon/MnPAW	University of Minnesota Pamphlets on American Writers (Minneapolis), No. 27, 1963; 97, 1971; 98, 1971.
Mon/SAUp	Studia Anglistica Upsaliensia (Uppsala U., Sweden), No. 5, 1967.
Mon/TuMS	University of Tulsa Dept. of English Monograph Series, No. 4, 1968 [The Archetype and the Psyche: Essays in World Literature].
Mon/UKPLS	University of Kansas Publications: Library Series (Lawrence), No. 4, 1958.

GENERAL

I. GENERAL STUDIES

Comparative Literature

2152. Daglish, Robert. *Moscow Diary*, A-SJ, 32:3, May 1972, 11-17. [Critical judgments are given on the current interest in Dostoevsky on the part of English and American men of letters, such as Galsworthy, Ford Madox Ford, Lawrence, and Shaw.] Two recent books on Dostoevsky, one by the English scholar Ronald Hingley (*Russian Writers and Society, 1825-1904*, McGraw-Hill, 1967), and one soon to appear in English translation [no title given] by Anna Grigoryevna, Dostoevsky's second wife, have aroused much interest. Russian films of *The Brothers Karamazov* and *Crime and Punishment*, have been favorably received, and Robert Montgomery, an American, has made a dramatic version of *The Idiot*, under the title *Subject to Fits*. The latter has had mixed reception. Critical judgment of *The Possessed* is currently undergoing radically new interpretation. —E.L.S.

Literature and Society

2153. Bellow, Saul. *Culture Now: Some Animadversions, Some Laughs*, MoOc, 1:2, Win. 1971, 162-178. Literature has been swallowed up by sociological, political, and psychological interests. "Publicity intellectuals" dominate the scene, and the literary quarterlies reflect a post-modernist demagogical return to the tribe. William Phillips expresses an aging radical's desperate longing not to be discarded by the young. Cecil Brown projects a fashionably violent hatred with roots in D. H. Lawrence. Leslie Fiedler's preoccupation with tribalism, Dionysiac excesses, an imaginary past, youth, and violence suggests fascism. Amusement has replaced art. —S.G.K.

2154. Leichuk, Alan. *Should Literature Be Dropped?* MoOc, 1:1, Fall 1970, 5-9. During this period of political stress, members of the New Left such as Louis Kampf have questioned the value of literature. The arguments, resting on semantic obfuscation, are not new. The relationship between culture and radical politics is more complex than they recognize. —S.G.K.

2155. Segal, Charles. *Humanism and Classical Literature: Modern Problems and Perspectives*, CJ, 67:1, Oct.-Nov. 1971, 29-37. We can no longer assume that study of the past produces humane, civilized men. Approaches to the classics now are as various as the facets of human nature. Early in the century, scholars such as Frazer and Murray emphasized the classic culture's proximity to primitive myth and ritual, an approach Freud and Jung continued. Modern techniques of analysis such as structuralism illuminate ancient knowledge in new ways. The "image of man" presented in ancient literature is especially valuable to us. We can get a sense of man as doomed to suffering and defeat, but also as a creature of dignity and strength. Classical literature is not a panacea for the problems of a technological age armed with powers of incredible destruction, but in its fusion of joy and tragedy, dream and reality, aspiration and limitation, it can bring a clearer awareness of self. —V.M.N.

2156. Steiner, George. *In Bluebeard's Castle*. "Tomorrow," Listener, 85:2193, Apr. 8, 1971, 444-446. It may be conjectured that in a rapidly changing world, most Western literature is dying for the masses and becoming confined to "the inertness of scholarly conservation." People no longer understand the allusions, nor know what kind of experience to expect or what response to make to a poem. Words, moods, and conventions are not recognized, and readers are less familiar with referents in the natural world (a tree, a flower) than writers have expected them to be. An apparatus becomes

necessary but spoils the spontaneity of our response. There is no wide, educated elite, but culture becomes museum-based. [This is Part one of the fourth article in Steiner's series. See *Listener*, 85:2190, Mar. 18, 1971, 327-332 (AES, 15:10, June 1972, 2813) for the first article. The second and third articles were not considered relevant to AES.]

—C.C.P.

2157. Steiner, George. In *Bluebeard's Castle*. "Tomorrow," *Listener*, 85:2194, Apr. 15, 1971, 474-479. We may be nearing the end of the era in which civilization is based on the word: we must move onward regardless of the apparent dangers. Words debased, other media gain in importance, and in the process the old order of values is supplanted by the "alternative" cultural values. Conventional speech characterizes the socially acceptable. Music has taken the place of literature in such respects as collectors' mania and declarations of love, as well as general ambience; it fulfills some religious needs; it may be regaining lost ground from the temporary primacy of the word. Mathematics also becomes as necessary as literacy to the generally cultured person. Scientific facts become tyrannical, as dogma and caste once were. [Part II, 4th article. See preceding abstract.]

—C.C.P.

Rhetoric

2158. Ragsdale, J. Donald. *Problems of Some Contemporary Notions of Style*, *SSJ*, 35:4, Sum. 1970, 332-341. Two of the major opposing theories of style in contemporary criticism concentrate respectively on the virtues of "figurativeness" and "clarity." I. A. Richards, William Empson, and Kenneth Burke praise figurativeness, as, for example, in their concern with "ambiguity" and "metaphor"; Rudolf Flesch and others praise clarity and the art of plain talk. Viewed traditionally, this opposition can be resolved by incorporation into Cicero's general theory of levels of discourse. In short, clarity is the legitimate aim of all verbal communications, including memos, reports, speeches, and poems. Ambiguity is best understood, along with other figurative devices, as aiming at clarifying a more complex reality. Both studies of style, then, share a fundamental interest in "communication fidelity."

—V.B.L.

III. LANGUAGE

Linguistics

2159. Quirk, Randolph. *A Commodity of Good Names*, *Listener*, 85:2191, Mar. 25, 1971, 377-379 (rev.-art., G. M. Miller, ed., *BBC Pronouncing Dictionary of British Names*, Oxford U., 1971; Alan S. C. Ross, *How to pronounce it*, Hamish Hamilton, 1971). Names have a mystique quite separate from historical study of meanings. Broadcasting has responsibility, similar to Caxton's in spelling for establishing a nationally acceptable form of standard pronunciation. Proper names in particular are immensely variable (Featherstonehaugh, for example, or Cholmondeley) in both spelling and pronunciation—but an individual's own name has only one correct spelling and pronunciation. These books "pander to . . . an awe of names."

—C.C.P.

IV. THEMES AND TYPES

Characters

2160. Zweig, Paul. *Man on the Run*, *ColuF*, 1:1&2, Win.&Sp. 1971&72, 53-55, 40-43. In adventure literature from the *Iliad* up to contemporary thrillers, the hero flees into danger so that he may escape the greatest danger—woman. Not only does woman occasion adventure, but also her spirit permeates it; and she binds or loosens man according to whim. Some examples of this situation in English literature appear in

Sir Gawain and the Green Knight, Doyle's **The Lost World**, and Conrad's **Heart of Darkness**. Ultimately the hero succumbs. As is perhaps best shown in the epic of **Gilgamesh**, the male can only accept the female's domesticating and hence civilizing ascendancy. —M.S.

Subjects

2161. Campbell, Worthington. **Two Readings of Baudelaire: A Consideration of the Criticism of Consciousness**, *Criticism*, 13:4, Fall 1971, 386-401. The philosophical orientation of the consciousness movement is existential—its basic prepossession is man's existence. George Poulet, one of its leading exponents, believes that his function is to perform the "maieutic task" of revealing the author's perception. He interprets Baudelaire's *Les Fleurs du Mal* and particularly, *Le Voyage* from this perspective and considers the antithesis of the human being's and the artist's consciousness of reality and aspiration to the ideal. In *The Metamorphoses of the Circle* (trans. Carley Davison and Elliott Coleman, Johns Hopkins U., 1966), Poulet allegorizes the circle as the organized work in addition to the consciousness field of the author, the two being parallel in form with a balance dynamically maintained between the circle's center and circumference. Baudelaire would have rejected the circle as "too absolute, perfect and final." Hogarth's "relativistic serpentine line" represents imagination, while a straight line is will. Center and circle represent human, imperfect beauty, and the will rises to perfection by means of the entwined column. Baudelaire utilized the thyrsus, which he borrowed from De Quincey's ring-ornamented caduceus. Elements of the conflict between aspiration and reality are uncovered by both the consciousness and the formalistic modes of interpretation. But an inner ennui, a sense of the dramatic, and the social aspects of major themes are revealed only by a formalistic reading. The two methods should supplement each other for the fullest reading of Baudelaire. —M.T.H.

Fiction

2162. Altieri, Charles. **Organic and Humanist Models in Some English Bildungsroman**, *JGE*, 23:3, Oct. 1971, 220-240. According to the organic ideal, the self develops best with as little interference as possible; according to the humanist ideal, it develops best through encounters with society. Although the English Bildungsroman appeared after the humanist ideal had been discredited, there are examples to sustain it, notably Johnson's *Rasselas*. In contrast is Wilde's *Picture of Dorian Gray*. Joyce's *Portrait of the Artist* and Barth's *Lost in the Fun House* show 20th-century changes in the form: (1) the hero is an artist (Bildungsroman and Künstlerroman coalesce), who creates a self who creates art, and the reality of all must be questioned; and (2) both the hero and society must be purged of their demons. These are novels about novels. —M.S.

2163. Novak, Maximilian E. **Liberty, Libertinism and Randomness: Form and Content in the Picaresque Novel**, *SNovel*, 4:1, Sp. 1972, 75-85 (rev.-art., Alexander A. Parker, *Literature and the Delinquent*, Edinburgh U., 1967; Stuart Miller, *The Picaresque Novel*, Case Western Reserve U., 1967; Claudio Guillén, *Literature as System: Essays Toward the Theory of Literary History*, Princeton U., 1971). The common urge in the picaresque hero is a sense of freedom, including sexual freedom and variety. The appropriate form for his adventures is one that stresses randomness. Parker tends to overstress moral content and the early writers, whereas Miller sets up requirements of form which are invalid for some picaresque novels. In contrast Guillén sets up eight basic qualities which point to a basic definition. —W.H.M.

Poetry

2164. Bruns, Gerald L. *Poetry as Reality: The Orpheus Myth and Its Modern Counterparts*, ELH, 37:2, June 1970, 263-286. The idea that poetry is "an activity which, by providing man with a world, makes signification possible," expressed in the Orpheus myth, reappears in the 18th century. Locke and Hume set the terms for the German romantic philosophy, in which the mind forms a world—especially an aesthetic one—for itself by synthesizing its sensations. For Coleridge, art and reality merge because both worlds begin in the same activity. Shelley shows that the mind casts the light of being upon the phenomena of experience, which are the progeny of art. Poe describes two angels (poets) who speak worlds into birth. For Croce, language becomes a movement which intuitively and objectifies a world. The idea becomes modern with Heidegger and Husserl, and is expressed and developed by Wallace Stevens who never disregards the phenomena, which exist whether or not they are made significant. The myth of the poet-magus, it seems, has become necessary in a world wherein man must create his own significance in order to certify the fact of his existence. —K.D.H.

2165. Rauber, D. F. *Observations on Biblical Epic*, Genre, 3:4, Dec. 1970, 318-339. The heroic literature of the Hebrews may be linked profitably with the Greek and Germanic, thus extending our understanding of the ancient epic. An unstable social milieu, postulated by Chadwick (*The Heroic Age*, Cambridge U., 1912) as the seedbed of heroic poetry and observed in Germanic and Greek heroic ages, marks the history of Israel from Joshua through David, an era that may be called the heroic age of Israel. In that a sense of divine purpose controlling human destiny pervades biblical epic, it is more Virgilian than Homeric. But the heroic age is more immediately experienced in the biblical narratives than in the Virgilian. In the stories of Saul and David we see, for instance, the development and establishment of the comitatus relationship, the central social relationship of a heroic age and a central theme in Germanic epic. But the concept of individual honor and fame, central to Greek and Germanic epic, is almost totally absent in the biblical narratives except in the story of Judas Maccabeus.

—T.C.H.

Prose

2166. Barker, George. *The Jubbub Bird, or, Some Remarks on the Prose Poem*, Listener, 85:2202, June 10, 1971, 748-750. The lack of a term to describe prose that we admire (to correspond with "poetry" for verse that we admire) gives rise to the "prose poem," in which the audacity of the assertions leads us to suspend disbelief and look for imaginative meaning instead of the rational meaning normal to prose. "A prose poem is simply a poem which has chosen to dispense with the exhilarating rigors of verse [such as rhyme and meter], but has not dispensed with the heightened or charged or allegorical language permissible in verse." The prose in such examples of English literature as are nearest to the prose poem (e.g., the Authorized Version of the Bible) is heightened.

—C.C.P.

2167. Carlock, Mary Sue. *Humpty Dumpty and the Autobiography*, Genre, 3:4, Dec. 1970, 340-350. An examination of the definitions of autobiography and the characteristics supposedly marking this form of literature from 1809, the earliest recorded use of the term to the present, reveals no agreement whatever as to its historical development, its essential characteristics, or even whether it should be considered a genre or merely a literary idea. Some critics see autobiography as a "literary genre which has a describable referent." Others assert that it cannot be "described in terms of materials, form, length, or aim."

—T.C.H.

ENGLISH

III. LANGUAGE

History

2168. Kivimaa, Kirsti. **Pe and Pat as Clause Connectives in Early Middle English with Especial Consideration of the Emergence of the Pleonastic Pat**, *Mon/CHL*, 39:1, 1966, 1-271. The OE **Pe** disappeared sooner as a conjunction than as a relative in ME. In the 12th-century **Pe** was rarely replaced by **Pat** as a conjunction, except with temporal expressions, including (**Pe**) **hwhile Pat**. But here **Pat** served as an adverb. Nevertheless, for a period of time **Pe** with both functions occurred. In discarding the relative **Pe**, homonymic clash was one of the factors at work. After the phonetic change of **se** > **Pe**, the form **Pe** came to be used as the demonstrative to replace the personal pronoun "he." Considering that the great bulk of 12th- and 13th-century texts are didactic works, a genre that traditionally favors generalizing relatives, the frequency of **Pe Pe**, "he who," is considerable. With so great a part of this field creating confusion, it was rejected altogether. The rejection of the relative **Pe** evidently resulted in the acceptance of **who so** for the miscellaneous expressions with **Pe** as the generalizing relative. The Northern part of the East Midlands discarded **Pe** sooner than the South-West Midlands.

In the latter half of the 13th-century, **Pat** became the general relative and the general conjunction, used alone and in combination with a preposition or an adverb. It also begins to appear in generalizing relative expressions, **who Pat**. Latin and French influences on the relatives are hardly discernible; the Scandinavian influence is more substantial. The related tongue, not so far differentiated from English at the time, may have strengthened a tendency to add a "pleonastic" **Pat** to relative (**whare-Poruh Pat**), interrogative (**how Pat**), and conjunctive forms (**gif Pat**). —E.J.C.

Linguistics

2169. Hedevid, Bertil. **The Dialect of Dentedale in the West Riding of Yorkshire**, *Mon/SAUp*, No. 5, 1967, 1-350. The valley of Dentedale, some 11 miles long, in the north-west corner of Yorkshire, West Riding, forms a geographical unit which before modern communication was relatively isolated. Because of this the dialect developed relatively undisturbed. Brythonic Celtic, the first recorded language, was replaced when the valley was conquered and ruled by Northumbria until the Scandinavian invasions (875). As a result of the disintegration following these invasions, part of the area became British again.

Dent lies on the border between two Scandinavian streams of colonization, but since linguistic differences between the two were not fully developed in Viking times, there is little to differentiate between their effects on the Dentedale dialect. The predominant Scandinavian element was West Scandinavian, but with a strong Irish influence. The old British element is low, even in native names. The placenames show 60 percent Scandinavian elements and the predominant influence is West Scandinavian. There is not now nor has there ever been such a thing as a West Riding or a Yorkshire dialect. The Dent dialect is unmistakably northern. [Phonetic structures are discussed and the OE, ON and ME equivalents are shown. In particular the phonetic/phonemic structure in terms of late (14th c.) Northern Middle English are analyzed. In dealing with morphology, one attempts to indicate the historical development as well as to define the modern structure. In many instances the morphology conforms to Standard English, but remains of Northern forms, such as /**in**/ as the plural of **eyes** or /**t il(d) r**/ (children), are found. The standard parts of speech are individually considered without

much attention to syntax. The monograph concludes with a number (32 pages) of transcriptions, a word-index/glossary, and a bibliography.] —N.C.H.

V. MEDIEVAL

Old English

2170. Johnson, Ann S. *The Rhetoric of BRUNANBURH*, PQ, 47:4, Oct. 1968, 487-493. The conscious use of rhetorical devices in the *Battle of Brunanburh* (entered in the *Anglo-Saxon Chronicle* in 937) demonstrates that Bede's early treatise on Latin rhetoric is not an anomaly. The schema and tropes are of three main types. Most frequently, rhetoric is structural. A smaller number of instances contribute to mood. Several examples of figurative speech are formulae of AS poetry. The deliberate craftsmanship in the use of the rhetoric makes it an instrument for conscious artistry.

—K.D.H.

2171. Cherniss, Michael D. *The Progress of the Hoard in BEOWULF*, PQ, 47:4, Oct. 1968, 473-486. As in other Germanic heroic poems, treasure functions not as a means of exchange and barter, but as a symbol of the worthiness of whoever possesses it. It is the only tangible proof of a warrior's honor and can be transferred only by being taken by another who is more worthy. If a warrior dies a natural death, or in a battle in which he is victor, the treasure is considered permanently his. This concept governs the progress of the hoard in *Beowulf*. The dragon earns the treasure by guarding it. It had formerly belonged to a tribe which died a natural death and is also permanently theirs. The slave is wrong to steal part of it; the dragon is right to avenge the theft; Beowulf is right to slay the dragon and earn the treasure. It must be buried with him because Wiglaf denies a great share in the dragon's death. In denying the treasure to the tribe, Wiglaf implies it is unworthy and predicts its inevitable dissolution. —K.D.H.

2172. Hill, Thomas D. *The Old World, the Levelling of the Earth, and the Burning of the Sea: Three Eschatological Images in the Old English CHRIST III*, N&Q, 19:9, Sept. 1972, 323-325. (1) The phrase "old earth" in l. 888 of this poem refers to the last moments of earth as it is before being supplanted by the new one of the *Apocalypse* (21:1). The "aerworuld" of l. 936a is the same "old world," dying and being reborn. (2) Lines 976-981, describing "the levelling of the earth at the last times," derive from *Isaiah* 40:4 and occur in various other ancient writings. (3) When the high cliffs protecting the land from the sea are destroyed in the end times, the land is not inundated, because the sea also is destroyed, not to be reformed; in this last, of course, the sea differs from the land. The poet of *Christ III* describes the burning of the sea in ll. 984-988.

—J.S.P.

2173. Andersson, Theodore M. *The Displacement of the Heroic Ideal in the Family Sagas*, *Speculum*, 45:4, Oct. 1970, 575-593. Scholars agree that there is a continuum in values from heathen literature to sagas and that the chief value is honor, but this unanimity rises from reading portions of poems that support their thesis and neglecting those episodes that show defection from honorable activity. Interpretation differs if one reads the sagas as wholes rather than in parts. Reluctance to read them as wholes comes from an unwillingness to accept them as imaginative literature with conscious thematic creation. The most basic interpretation shows that the warrior ideal was being replaced by a social ideal and that this replacement was older than, and not necessarily conditioned by, Christian influence.

—A.I.D.

2174. Lönnroth, Lars. **HJÁLMAR'S DEATH SONG and the Delivery of Eddic Poetry**, *Speculum*, 46:1, Jan. 1971, 1-20. The oral-formulaic theory that a high frequency of formulas attests to oral improvisation, is now being applied to Norse poetry. But the **Eddas**, which are short and closely structured, giving episodes and scenes rather than full narratives, are nearer to ballad than to epic; their structure tends to support artistic planning rather than improvisation. The vocabulary is rich, and the formulas they contain make them seem mere ornamentation, not solid, central material. When probable oral performance is reconstructed, the **Eddas** may be considered polished poetic productions, lifted from, or sometimes part of, extended prose stories, much like the semi-detached digressions in **Beowulf**. **Hjálmer's Death Song**, parallels closely the death scene of **Beowulf**. —A.I.D.

2175. Bliss, A. J. **The Origin and Structure of the Old English Hypermetric Line**, *N&Q*, 19:7, July 1972, 242-248. [The hypothesis advanced by Bliss (**The Metre of BEOWULF**, Blackwell, 1958, 1962) that the OE hypermetric half-line is analogous to the ON dróttkvætt meter needs correction. It appears that the OE hypermetric long line is sufficiently like the ON ljóðaháttir couplet to justify assuming a common derivative from "the same prehistoric Germanic meter." A detailed analysis and comparison-contrast of ON and OE lines of poetry follows.] —J.S.P.

Middle English

2176. Daalder, Joost. **CHAUCER'S PROSODY**, *AUMLA*, No. 37, May 1972, 73-75 (rev.-art., Ian Robinson, Cambridge U., 1971). In the analysis of prosody, it is essential to distinguish between the "speech rhythm," heard physically, and meter, an abstract element registered mentally. One may hear a line on both levels simultaneously. To consider that meter consists of the line as it is actually spoken reduces meter to a relative quality. Robinson's opposition to the generally accepted theory that most of Chaucer's verse is iambic is based upon his confusion of "speech rhythm" with meter. —S.D.

2177. Gill, Paul E. **Politics and Propaganda in Fifteenth-Century England: The Polemical Writings of Sir John Fortesque**, *Speculum*, 46:2, Apr. 1971, 333-347. Fortesque, Chief Justice of the King's Bench and polemicist for the Lancastrians, was forced to throw in his lot with Edward IV after the defeat of the Lancastrians in 1461 and the collapse of the government of Henry VI in 1471. He is known, however, chiefly for his writing on the succession question in the 1450's. These writings, aimed at the so-called "people," were meant to justify dynastic changes completed. Attesting to the power of the "people," the writings ensured that the wishes of a significant number of the constituency were directives to the crowned heads about ruling. —A.I.D.

2178. Rigg, A. G. **Hoccleve's COMPLAINT and Isidore of Seville**, *Speculum*, 45:4, Oct. 1970, 564-574. In this work Hoccleve refers to a book which gave him comfort, and though he does not identify it, he quotes from it. This book unquestionably was Isidore of Seville's (d. 636) **Synonyma** or **De lamentatione animae dolentis**. Intended as a rhetoric, it also offers spiritual values. A close verbal parallelism between the two works is supported by parallelism of idea throughout Hoccleve's work, for **Complaint**, like **Synonyma**, was intended to offer consolation and to justify the ways of God to men. —A.I.D.

2179. Field, P. J. C. **Malory's MORTE ARTHURE and the King of Wales**, *N&Q*, 19:8, Aug. 1972, 285-286. Beyond doubt Malory knew that the King of Wales in the

alliterative **Morte Arthure**, upon which he drew, was not King Arthur but, rather, a Sir Valiant of Vyleris, one of Arthur's vassals. The E.E.T.S. editor (E. Brock) in 1871 and Terence McCarthy (*Malory's King of Wales: Some Notes on the Text of Book II*, N&Q, 18:9, Sept. 1971, 327-329 [AES, 15:9, May 1972, 2531]) erred in identifying Valiant with Arthur. Malory is wrong, however, in identifying his source's character as two persons; although one surviving version of the **Morte Darthur** calls Arthur King of Wales, it seems not to be the authentic reading. —J.S.P.

2180. Thompson, J. A. F. **THE ARRIVAL OF EDWARD IV—The Development of the Text**, *Speculum*, 46:1, Jan. 1971, 84-93. This historical writing concerning altercations between factions in 1471, survives in BM Ms Harleian 543, and was edited by John Bruce for the Camden Society in 1838; it was also used by the Flemish chronicler Jean Wavrin, who wrote a longer version than the Ms, and by an unknown French writer for a shorter version. The complicated transmission of the text suggests that a lost abbreviated newsletter was sent to France and was the base for both the expanded BM text and the short French version. Later the more complete **Arrival** text, similar to the BM Ms, was also sent to the Low Countries, where it could have formed the base for Wavrin's writing. —A.I.D.

2181. Ötüs, Belma. **The Harley Lyrics**, *StELA*, 1:1, 1969, 75-90. These lyrics contain examples of pastourelle, reverdie, and macaronic verse, written in a variety of verse forms. The dialect of the lyrics belongs to the West Midland region. Substantives follow no pattern of inflection; pronouns, too, show little inflection. Only monosyllabic adjectives distinguish weak and strong flexion. Verbs are strong, weak, or irregular. Sentences are loosely constructed. —L.D.B.

2182. Schelp, Hanspeter. **Gestaltung und Funktion des Auftaktes in der mittellenglischen alliterierenden MORTE ARTHURE**, *Archiv*, 207:6, Apr. 1971, 420-438. The inception (ll. 26-242) of this work occupies an important place in its overall structure. Its primary function is to confront the audience with the character and importance of the protagonist. The inception parallels the corresponding passage in **Sir Gawain and the Green Knight** in its narrative scheme and functionality. It differs from **Sir Gawain** in narrative substance and execution. (In German) —K.P.S.J.

2183. Boyd, Beverly. **A New Approach to the SOUTH ENGLISH LEGENDARY**, *PQ*, 47:4, Oct. 1968, 494-498. These ecclesiastical writings "extant in many Mss which differ in contents, arrangement, style, and dialect, are better described as a corpus of versified ME writings for the ecclesiastical year than as a single work. The materials originated in the Southwest near the Midland border in the late 13th century, though the identity of the poet who wrote the first 'liber festivalis' is unknown. They spread probably with the Use of Sarum, through popular demand, augmented with similar materials of various origins and dates." —K.D.H.

2184. Lagorio, Valerie M. **The Evolving Legend of St. Joseph of Glastonbury**, *Speculum*, 46:2, Apr. 1971, 209-231. Glastonbury Abbey, reputedly King Arthur's burial place, is linked with St. Joseph of Arimathea's change to St. Joseph of Glastonbury. To complement a justly famous past, the abbey needed a long roll of famous founders and associates, whose legends were likely promulgated whenever the abbey reached a crisis in its faith or fortunes. Joseph of Arimathea was not adopted as founder until c. 1345, and it is only in a Ms of Robert of Avesbury's **Historiae Edwardi III** (c. 1350)

that Arthur is clearly mentioned as his descendant. It was then asserted that since a secret disciple of Christ was founder of an English abbey, England had claims as seat for the Church or at least the right to be considered a second Rome. Spanish opposition frustrated England's ambitions, but gave international advertisement to the legend, so that it was again at hand to attract attention when the abbey needed money at the end of the 15th century. Malory's Arthurian grail legend was one of many literary uses of the St. Joseph story, and folk legends of St. Joseph still pervade English pseudo-history.
—A.I.D.

2185. Strohm, Paul. "Storie," "Spelle," "Geste," "Romaunce," "Tragedie": Generic Distinctions in the Middle English Troy Narratives, *Speculum*, 46:2, Apr. 1971, 348-359. The proliferation of terms for narrative genres is caused by the lack of any generalized term. It may be simpler to define the variety of ME terms than to devise new ones. "Storie" means a work represented as faithful, historical. "Spelle" or "Geste" was an informative, orally recited work, which had "limited scope" but "immediate impact." "Romaunce" signified a work that may have been translated from French, a work in or from Latin, a narrative poem, or an authoritative source; while based on history, it could depart from historicity if artistically necessary. "Tragedie" referred more to content than to style; it signified movement of a character from a prosperous state to a miserable one.
—A.I.D.

Anglo-Latin

Cf.: Item 2198.

General

2186. Mickel, Emanuel J., Jr. A Reconsideration of the LAIS of Marie de France, *Speculum*, 46:1, Jan. 1971, 39-65. Love is the central point in the *Lais*, yet because it is presented enigmatically, it has not been discussed. Study is hampered by the presence of miraculous and magical occurrences, Celtic folk motifs, and the concept of courtly love which seems completely at variance with the love projected by the poems. In the *Lais* Marie explores the quality and nature of love, stressing suffering, which is its companion; but often, starting with an appeal to the senses, she leads the reader to spiritual and moral conclusions.
—A.I.D.

2187. Gould, Karen Keel. Gothic and Renaissance Illuminated Manuscripts from Texas Collections, *TQ*, 14:2, Sum. 1971, 97-144. [This is an introduction to an exhibition of medieval and Renaissance illuminated Mss at the University of Texas.] (Illustrated)
—S.G.K.

VI. RENAISSANCE

William Camden

2188. Trevor-Roper, Hugh. Britain's Chorographer, *Listener*, 85:2198, May 13, 1971, 615-617 (rev.-art., Camden's *BRITANNIA*, ed. Stuart Piggott, facsimile of 1695 ed. by Edmund Gibson, David & Charles, 1971). Camden's *Britannia* is a classic of Humanist scholarship, which was conceived as a basis for a general history of Britain and satisfies interest in Europe's united Roman-Empire days. Abraham Ortelius asked Camden to research the local knowledge of Britain necessary for his map of the Roman Empire, and Camden journeyed through the counties in search of evidence of Roman times but also collecting information on later periods. The work was an immediate success when published (in Latin) in 1568, and Camden continued to add textual and

illustrative matter through six editions to 1607, after which he began work on the reign of Queen Elizabeth. [The article does not review the new edition of Camden's work.]

—C.C.P.

Richard Crashaw

2189. Beaty, Frederick L. "With Verse Like Crashaw," *N&Q*, 19:8, Aug. 1972, 290-292. External evidence makes clear that in the line "With truth like Southey and with verse like Crashaw" (*Don Juan* III.79.8), Byron is characterizing Crashaw as a bad poet. Although Crashaw was not well known in the early 19th century, Byron may have seen unflattering references to him by a reader of *Blackwood's* (May 1817 issue) with some excerpts from Crashaw's translation of Marino, and by Thomas Campbell, who edited the *Specimens of the British Poets* (1819) and commented on Crashaw's "prevalent harshness and strained expression."

—J.S.P.

John Donne

2190. Bernard, John. *Orthodoxia Epidemica: Donne's Poetics and A VALEDICTION: OF MY NAME IN THE WINDOW*, *SAQ*, 71:3, Sum. 1972, 377-389. A consideration of Donne's poesis, as revealed in his "libertine" poems, suggests a mind indefatigably skeptical of its own creative motions. For him, myth has not the power to metamorphose reality: a Renaissance poetic faith in some sort of "infinity" in love is beyond Donne's ability to sustain, even when he deliberately assumes the posture of the believer. His *Valediction* illustrates his failure to ward off the world through wit.

—R.D.J.

John Ford

2191. Weathers, Winston. *PERKIN WARBECK: A Seventeenth-Century Psychological Play*, *Mon/TuMS*, No. 4, 1968, 35-45. In this drama Ford transcended the older history-play tradition to produce a "psychiatric" drama. Reversing the traditional Elizabethan and Jacobean device of having the individual represent the state or society, he uses "public and social events" to reveal individual personality. His story of the balanced person fighting neurosis is surprisingly modern; in it reason, not madness, triumphs.

—J.S.P.

George Herbert

Cf.: Item 2326.

John Milton

2192. Weathers, Winston. *PARADISE LOST as Archetypal Myth*, *Mon/TuMS*, No. 4, 1968, 46-52. Milton's myth in *Paradise Lost*, paralleling or showing the progress of human maturation, appears in all his works; the significant point is "that he amplifies the myth with certain intellectual annotations which clarify the issues." This myth of good and evil fighting for man's soul is both tragic and dignified: evil is partly victorious, but man finally defeats it by returning to God. Aspects of the myth (these fused at last into a whole in the great epic) can be found in the *Nativity Ode*, *Comus*, *Lycidas*, *Paradise Regained*, and *Samson Agonistes*. Other statements of the "human maturation" archetype are in Wordsworth's *Immortality Ode* and Melville's *Moby-Dick*.

—J.S.P.

2193. Christopher, Georgia. *Homeopathic Physic and Natural Renovation in SAMSON AGONISTES*, *ELH*, 37:3, Sept. 1970, 361-373. Samson's spiritual condition is mirrored by his physical condition; he complains of an "immedicable" disease which will proceed

to "black mortification." Samson's physical-and-spiritual disease is cured through the homeopathic principle that in Nature like cures like, or as Milton states in the preface, "things of melancholic hue and quality are us'd against melancholy." The steps in Samson's cure are taken each time one of his visitors echoes his own black thoughts: Samson and the chorus question Divine Providence; Samson and Manoa accuse God of betrayal; Samson and Dalila attempt to extenuate their faults; Samson and Harapha demand to dictate the terms of heroism. Samson recoils each time from the mirror images of weakness and self-delusion and finally reaches the point from which he can begin to restore his shattered self-image. —K.D.H.

2194. Sadler, Lynn Veach. **Topological Imagery in SAMSON AGONISTES: Noon and the Dragon**, ELH, 37:2, June 1970, 195-210. The process of Samson's regeneration is reinforced by Milton's ambiguous use of the topological images of noon and dragon. Noon is negative in connection with the noon-demon, with the darkness of Samson's blind despair; however, it implies its own opposite when it symbolizes full understanding of the divine. It is simultaneously man's closest approach to eternity (the sun stands still) and to evil spirits which walk in the intense heat to drain man's energy. Samson opens at noon with its protagonist complaining of the night of his blindness; it closes with his noonday triumph over his enemies. The dragon figure is likewise double-edged. Usually it is a symbol of foulness, strength, cunning—the Devil. However, Samson turns the symbol against itself, forcing the devil to devour the foul birds which are its own handiwork, feigning before the Philistines, and using his strength to bring judgment to God's enemies. —K.D.H.

2195. Lieb, Michael. **Milton and the Kenotic Christology: Its Literary Bearing**, ELH, 37:3, Sept. 1970, 342-360. A special form of the kenosis theory is important to Milton's Christology. Though he does not believe that Christ, by his Incarnation, "divested Himself of His divine attributes of omniscience and omnipotence," but assumes a fusion of the divine and human natures, Milton quite clearly uses the kenotic concepts of self-emptying and self-divestiture to indicate the depth of Christ's self-humiliation in becoming man. The patterns set up by kenotic traditions appear in *De Doctrina* and in *Comus*, as well as in the poems in which Christ appears. —K.D.H.

2196. Webber, Joan. **The Son of God and Power of Life in Three Poems by Milton**, ELH, 37:2, June 1970, 175-194. In the *Nativity Ode*, *Paradise Lost*, and *Paradise Regained*, Milton treats the Son of God as a way of describing God's presence in the world. Christ attends to Life and goodness by putting himself at God's disposal (as any man can do). The *Nativity Ode* testifies to the transforming power of Christ, the power of the Word made flesh. Christ is man's access to eternity, the symbol of man's ability to transcend limitations. In *Paradise Lost*, Christ is God's instrument of the creation, of war in heaven, and of the future redemption of man. *Paradise Regained* makes Christ incarnate and shows him acting on the potentials given by fiat in the *Nativity Ode*. Christ never doubts his position as Son of God, though he is not quite sure what that means until Satan's temptation shows Him. He is timelessness, life, equilibrium, so entirely faithful to His understanding of His calling that He cannot be betrayed. —K.D.H.

Cf.: Items 2229 and 2246.

Thomas Phaer

2197. Robinson, W. R. B. **Dr. Thomas Phaer's Report on the Harbours and Customs**

Administration of Wales Under Edward VI, BBCS, 24:4, May 1972, 485-503. Phaer, author of a famous English translation of the *Aeneid*, wrote a report on Welsh seaports in 1572 while in government service. [An emended and corrected text of the report is included.] —P.G.D.

John Prise

2198. Huws, Daniel. *Gildas Prisei [Prise's Manuscript of Gildas]*, NLWJ, 17:3, Sum. 1972, 314-320. Prise, who defended Gildas's accounts of early British history against Polydore Vergil's attacks, owned many Mss which had come from dissolved religious houses. He made several transcriptions from them. —P.G.D.

Shakespeare

2199. Daglish, Robert. *A Rehearsal at Taganka*, A-SJ, 32:2, Jan. 1972, 26-31. [The Russian theater director Yuri Lyubimov was interviewed during a rehearsal of *Ham.* at the Taganka Theatre of Drama and Comedy in Moscow.] As in Peter Brooke's *Ham.* of the 1950's, the production makes numerous cuts in the original, including Fortinbras's speech. Instead of concentrating on a series of great speeches, the play is one long oration. The translation is by Pasternak. —E.L.S.

2200. Weathers, Winston. *Games People Play: A Shakespearian Footnote*, Mon/TuMS, No. 4, 1968, 24-34. The confrontation scene of *R. II* (III.iii.) shows us the difference between the player of games, for whom symbols are reality (i.e., Richard), and the realist, who recognizes symbols and games for what they are (Bolingbroke). Too late does Richard perceive the truth that reality, not labels, matters. The scene epitomizes the tension between the world's game-players and its realists, and the play shows Shakespeare's preference for the realists. The confrontation scene offers a lesson from the past, for Shakespeare's age and for ours. —J.S.P.

2201. Everett, Barbara. *ROMEO AND JULIET: The Nurse's Story*, CritQ, 14:2, Sum. 1972, 129-139. The Nurse's story in I.iii. is important in its supplying of a natural context for the tragic events of the play. By concentrating attention upon Juliet's age, her weaning, and her fall, it operates as a semi-choric commentary on the tragedy. —F.E.

2202. Grudin, Robert. *Prospero's Masque and the Structure of THE TEMPEST*, SAQ, 71:3, Sum. 1972, 401-409. In its language and its configuration of goddesses and elements, the masque in *Temp.* IV.i. mirrors Prospero's attitude throughout the first three acts, and, serving as an axis, shifts emphasis in the following acts to a more realistic perspective. Both Venus and Caliban, banished from the masque ceremonies, represent disruptive human and cosmic forces; Prospero's vision is of a nature purified by knowledge and art. But scenes after the masque suggest that this utopian hope and a quest for lasting social order are impossible. Knowledge and art cannot banish human baseness and so must learn to live with it. —R.D.J.

2203. Ettin, Andrew V. *Shakespeare's First Roman Tragedy*, ELH, 37:3, Sept. 1970, 325-341. Along with an acceptance of literary conventions, Shakespeare's works show a testing of those conventions. In *Tit.* the young dramatist is probing the complexities of the concept signified by "Rome." He receives that concept as the embodiment of the values of civilization, but indicates, by the use of Ovid and Seneca, that "Rome"

also, and inevitably, must partly signify darkness, cruelty, and barbarism. The Roman characters, in their different ways, reject the softening influences of common human passion and hide behind "Roman virtues" and Ovidian rhetoric. —K.D.H.

2204. Taylor, Michael. *Shakespeare's THE WINTER'S TALE: Speaking in the Freedom of Knowledge*, CritQ, 14:1, Sp. 1972, 49-56. The recognition that speaking in innocence and speaking from knowledge are worlds apart is central to the theme of this play. Only those who possess knowledge (or gain it, as Leontes does) can speak with full authority and freedom. —F.E.

2205. Ayetn, C. Bear. *The Goddess Fortuna and the Concept of Fortune in Shakespeare*, StELA, 1:1, 1969, 5-31. In one form or another the medieval concept of Fortune appears in all of Shakespeare's plays, varying in importance according to the theme of the play. Shakespeare's literary sources for the concept were ultimately *De Casibus Virorum Illustrium* and *Mirror for Magistrates*. Shakespeare often uses the round of Fortune's wheel as the structural principle of his plays, but adds psychological complexity to the protagonist. In addition to its medieval role as an unstable goddess, Fortune also appears as fate, one's future life, chance, experience, and wealth. —L.D.B.

Edmund Spenser

2206. Cullen, Patrick. *Guyon Microchristus: The Cave of Mammon Re-examined*, ELH, 37:2, June 1970, 153-174. The Cave of Mammon episode in Book II of *The Faerie Queene* is an allusion to the temptation of the First Adam in Eden, the Second Adam (Christ) in the wilderness, and thus that of all men. Guyon withstands the temptations outside the cave, and within the cave as well, until he faints there after three days. This weakness is not parallel to the Red Cross Knight's fall in Book I, for Guyon has not sinned; he has merely reached the limitations of his virtue. The Red Cross Knight reenacts Adam's fall; Guyon, though not sinning, inherits the weakness Adam brought to the world and cannot complete his quest without the help of Christ. —K.D.H.

2207. Hill, John M. *Braggadocchio and Spenser's Golden World Concept: The Function of Unregenerative Comedy*, ELH, 37:3, Sept. 1970, 315-324. Braggadocchio functions in Spenser's *Faerie Queene* by providing an outside point of view from which to make a final definition of Spenser's Golden World. Such a world is not really communicable in the corrupt, post-lapsarian medium of language, but can be conceptualized metaphorically. Spenser builds his poem upon dualities (e.g., divine vs. diabolic), but until a figure can be developed who is beyond—or irrelevant to—those dualities, no final definition of the Golden World is possible. Braggadocchio is such a figure, comic but not disruptive, literally secular, existing but not allegorized. He is therefore fundamentally different, and his attempts to assimilate knightly conventions must end in failure—his expulsion from the poem. He is merely absurd, not diabolical, and thus provides an outside vantage point for stabilizing the Golden World definition. —K.D.H.

2208. Mulryan, John. *Recent Trends in Spenser Studies: 1967-1971, A Review Article*, Cithara, 11:1, Nov. 1971, 90-102. Growing Spenser scholarship is represented by: four historical studies—D. Douglas Waters, *Duessa as Theological Satire* (U. of Missouri, 1970), Patrick Cullen, *Spenser, Marvell, and Renaissance Pastoral* (Harvard U., 1970), and Virginia Tuft, *The Poetry of Marriage* (U. of S. Calif., *Studies in Comparative Literature*, 2, 1970); critical commentaries attempting total analysis of the poems treated

by Sam Meyer (*An Interpretation of Edmund Spenser's COLIN CLOUT*, U. of Notre Dame, 1969) and Maurice Evans (*THE FAERIE QUEENE: Spenser's Anatomy of Heroism*, Cambridge U., 1970); and original approaches to Spenser "as a prophetic poet who presents an allegorical message in a rhetorical style" by Paul Alpers (*The Poetry of the FAERIE QUEENE*, Princeton U., 1967), Michael Murrin (*The Veil of Allegory*, U. of Chicago, 1969), and Angus Fletcher (*The Prophetic Moment*, U. of Chicago, 1971). —S.M.A.W.

John Webster

2209. Berlin, Normand. *THE DUCHESS OF MALFI: Act V and Genre*, Genre, 3:4, Dec. 1970, 351-363. Webster's play has suffered because critics disagree as to its genre and have inappropriate expectations; thus they fail to understand Webster's purpose and the high degree of control he exerted over his materials. Webster has created an absurd world with no sense of form or order. The absurdity of much of Act V results from that world view; the world remains as meaningless as ever after the Duchess's death. Therefore the play is properly classified as a "comitragedy," a term which gives appropriate emphasis to the comic and satiric elements, especially prominent in Act V but present throughout the play, and to the emotional effect of the play, which is very close to that of Shakespearean tragedy. The term clarifies the play's differences and the affinities with Beaumont's and Fletcher's tragicomedies and Shakespeare's tragedies. —T.C.H.

Ane TAILL of Sir Colling ye Kny

2210. Stewart, Marion. *A Recently-Discovered Manuscript: ANE TAILL OF SIR COLLING YE KNY*, ScS, 16:1, 1972, 23-29. This poem was discovered at Register House, Edinburgh, among a collection of miscellaneous fragments of which there is no known provenance. The poem is complete, contains 246 lines, and consists of ten pages in a small quarto Ms of which only 28 pages now remain. The paper has a French watermark of 1582. The date of the work is probably 1583. The names of two families, Cockburn and Sinclair, appear in the poem, either of which may have employed someone to make this compilation of literary and pious pieces. *Sir Colling* is an earlier version of *Sir Cawline* (Child 1898:58-60), which Child obtained from the Percy Folio Ms of 1650. Two additional versions exist: the "Harris" version (about 1790) and the Buchan version printed in his *Ballads of the North of Scotland* (1828). This 16th-century version is important for completeness and superior craftsmanship and because it is the earliest known version from which popular ballad versions in Scotland have descended. —E.L.S.

Poetry

2211. Farmer, Norman K., Jr. *A Theory of Genre for Seventeenth-Century Poetry*, Genre, 3:4, Dec. 1970, 293-317. Growing recognition of the complex relationships between poetry and society during the early 17th century necessitates the development of a general taxonomy to distinguish among lyrics, philosophical poems, verse letters, epitaphs, epigrams, epithalamia, elegies, sacred lyrics, and so forth. Such a taxonomy defines a genre in terms of the distinctive rhetorical techniques displayed in each kind of poem and takes into account its social context. A continuum extending from referential and occasional to contextual and self-enclosed poems permits classifying 17th-century poetry in a generic framework that accords with Renaissance awareness of rhetorical categories and permits a more satisfactory understanding of 17th-century poetry than that based on whether a poem is metaphysical or Cavalier, classical or Jonsonian. —T.C.H.

General

2212. Weathers, Winston. *Art and Renaissance: The Archetype of Tension*, Mon/TuMS, No. 4, 1968, 18-23. The Renaissance demonstrates especially well the artistic principle of producing order from chaos—of reconciling opposites, albeit temporarily. Shakespeare's "overall genius" lay in this; similarly we find it in Spenser (secular and divine love in the *Four Hymns*), Donne, and Vaughan ("the natural and metanatural"). Even the sonnet shows "the structural manifestation of the tension which is an essential part of art" in its "presentation of a duality." And Milton shows the reconciliation of opposites in such works as *L'Allegro* and *Il Penseroso* (day and night), *Paradise Lost* and *Paradise Regained*. —J.S.P.

Cf.: Item 2187.

VII. RESTORATION AND ENLIGHTENMENT

Jane Austen

2213. Morgan, Alice. *On Teaching EMMA*, JGE, 24:2, July 1972, 103-108. Most college freshmen cannot appreciate this novel because they disapprove of its social framework, in which status depends on circumstances rather than on personal worth. Although it evokes spirited discussions about the contrasts between its world and ours, most freshmen dislike it thoroughly. —M.S.

2214. Wolfe, Thomas P. *The Achievement of PERSUASION*, SEL, 11:4, Aut. 1971, 687-700. This novel exhibits artistic departures for Austen. Especially in Book I she makes events and dialogue, to a higher degree than in her other novels, the means of dramatizing Anne Elliot's consciousness. This method of narration stresses an antagonism between personal and social values, and causes Austen difficulty when she tries to dramatize certain qualities of mind through conventional public activity. This difficulty becomes evident in the latter part of the novel when the narrative consciousness disconnects itself from Anne and becomes incongruously melodramatic. —M.F.O.

2215. Kestner, Joseph A., III. *The "I" Persona in the Novels of Jane Austen*, SNovel, 4:1, Sp. 1972, 6-16. As a means to a unified point of view, Austen uses three authorial voices to create and control the tension between reality and actuality in her novels. Speaking in propria persona, she criticizes such actual social attitudes as contempt for novels and the double sexual standard. Speaking in auctoris persona, she manipulates the future of some of her characters or comments on their moral decay as summations of the reality of their portrayal. Combining and bridging the two voices, especially with Fanny Price (*Mansfield Park*), she develops a third voice by calling on actuality to substantiate the reality of specific attitudes. Through the three voices she subjects the diversity of life to the unity of art. —W.H.M.

Edmund Burke

2216. Bevilacqua, Vincent M. *Two Newtonian Arguments Concerning "Taste,"* PQ, 47:4, Oct. 1968, 585-590. Examining the possibilities of taste as a separate and inherent faculty of human nature, John Lawson of Trinity College, Dublin, and Burke use Newton's rules of philosophical investigation to deny that taste is a separate faculty. Neither Burke nor Lawson acknowledges the source of the axioms they quote, expecting them to be recognized as Newton's. By employing Newton's rules of science in the realm of aesthetics, they enlarged the bounds of moral philosophy. —K.D.H.

John Dryden

Cf.: Item 2432.

John Gay

2217. Burgess, C. F. **John Gay and POLLY and a Letter to the King**, PQ, 47:4, Oct. 1968, 596-598. It has long been believed that the Duke and Duchess of Queensbury were banished from George II's Court due to the Duchess's ill-considered championing of John Gay's **Polly**. An examination of the Duchess's letter "to be read to His Majesty" indicates the affair was deliberate, that the letter was probably written with the Duke's advice and consent, and that Gay and **Polly** merely provided a convenient excuse for the complete rupture of the Court and the Queensburys. —K.D.H.

Thomas Gray

2218. Saslow, E. L. **Richard West: A Correction**, PQ, 47:4, Oct. 1968, 592-596. Edmund Gosse's biography of Gray states that Gray's friend West died of grief, shocked by the adultery of his mother and the likelihood that she had murdered his father. The story is most probably not true. Gosse's sources are unreliable and ambiguous; it is more likely that Gray believed West died because his mother and his brother-in-law tried to force him to choose a profession. —K.D.H.

Samuel Johnson

2219. O'Flaherty, Patrick. **Johnson's IDLER: The Equipment of a Satirist**, ELH, 37:2, June 1970, 211-225. These papers show that Johnson possessed all the requirements for satire but one: intolerance. He assumes the mask of whimsical, cynical idleness, and in rare paragraphs and many sentences reveals his anger and indignation through irony and wit. But his satiric thrusts are usually disarmed by his own refusal to pass judgment against his butts—they are ridiculed and then forgiven, for who among us is not guilty of similar behavior? Moreover, many of Johnson's usual topics are beyond satire: "the terror of death, the anguish of defeated hope, the imperfection of man's knowledge." When the *Idler* laughs, then, it is usually not sadistic, sarcastic, satiric laughter, but merciful, godlike laughter. Johnson was moving toward the attitude of *Rasselas*, "humorous detachment without levity, pessimism without bitterness or gloom." —K.D.H.

John Lawson

Cf.: Item 2216.

Jonathan Swift and William Temple

2220. Gilmore, Thomas B., Jr. **Swift's MODEST PROPOSAL: A Possible Source**, PQ, 47:4, Oct. 1968, 590-592. Similarities between this work and Temple's **Essay upon the Advancement of Trade in Ireland** indicate that Swift was acquainted with Temple's work, which was a straightforward recommendation of the proposer's "Other Expedients." Swift's extension of Temple's assumption emphasizes the degradation of the Irish in their presumptive willingness to regard their children as cattle. —K.D.H.

Poeta de Tristibus

2221. Love, Harold. **The Satirised Characters in POETA DE TRISTIBUS**, PQ, 47:4, Oct. 1968, 547-562. This anonymous work (1642), though amateurish, contains a

valuable gallery of portraits of persons who can, with variable degrees of certainty, be identified as Etherege, Settle, Shadwell, Dryden, Wycherley, and Otway. A shorter version of the poem contains a possible attack on Rochester. Though unremarkable poets, the author and the reviser of the poem sharpen modern understanding of late Restoration writers.

—K.D.H.

Scriblerus Club

2222. Lewis, Peter Elfed. *Dramatic Burlesque in THREE HOURS AFTER MARRIAGE*, DUJ, 64:3, June 1972, 232-239. This product of the Scriblerus Club is essentially a burlesque of the elaborate intrigue plots of the time and their comic sub-plots which retard the action without clarifying it. In addition, the play attacks some leading contemporary figures, mocks false learning, and satirizes the pompous diction of Augustan dramatic poetry.

—A.B.F.

Poetry

2223. Budick, Sanford. *The Demythological Mode in Augustan Verse*, ELH, 37:3, Sept. 1970, 389-414. The self-chosen description "Augustan" enabled 18th-century poets to revive the concept of the poet as public spokesman. They drew from biblical and classical sources to justify this function, which approximates that of the ancient herald of keryx. In their heraldic role, the poets can destroy old myths of authority and present a new authority, of which they are the spokesman. Dryden, for example, blasts myths of patriotism to substitute the reinstatement of monarchy. Pope's work poses the question of what secular authority the private man can ultimately recognize—he rejects public and monarch, and finally gives his allegiance to a shadow authority, "virtue," which he creates by himself, through his words. Johnson breaks up the façade of self-delusion, the working of the imagination, the myth-creating faculty itself, and offers us a model of revision of myth.

—K.D.H.

2224. Maresca, Thomas E. *Language and Body in Augustan Poetic*, ELH, 37:3, Sept. 1970, 374-388. The major Augustan writers use the concept of the Logos, the Word made Flesh, to establish a positive norm against which their various dunces can be measured. The relationship of the Logos and the Father is tautological, containing all reality. That of Dryden's Flecknoe and Shadwell is a travesty of the divine tautology, containing only wastage of words and introverted self-reference. Swift's grubean hack produces an art which, like a mirror, is an impenetrable reflection of the artist—tautology once more. Pope's *Belinda* at her toilet performs a totally tautological act—she is artist and artifact, priestess and goddess, worshipper and worshipped. These travesties of the Incarnation are the positive pole of the Augustan demand that the world created by art be more than internally consistent—that it be judged by some valid external criterion.

—K.D.H.

General

2225. Todd, William B. *New Adventures among Old Books: An Essay in 18th-Century Bibliography*, Mon/UKPLS, No. 4, 1958; 1-33. More systematic and comprehensive bibliographical study of 18th-century literary masterpieces is needed. It is not rational that most bibliographical research should be determined by the "tradition of earlier studies" or a "yearning toward the antique." A system should be instituted, modelled on the *Short Title Catalogue*, to identify and locate English books of the 18th century. Specific means are readily available for arriving at more accurate and useful information than has been traditionally recorded. [Miscellaneous bibliographical and critical com-

ment is made on numerous 18th-century authors, including Boswell, Johnson, Chesterfield, Pope, Fielding, Gibbon, Goldsmith, Hume, and Sheridan.] —W.L.S.

VIII. ROMANTIC

William Blake

2226. Mellor, Anne K. *The Human Form Divine and the Structure of Blake's JERUSALEM*, SEL, 11:4, Aut. 1971, 595-620. How can a potentially divine man live within a finite body or social role without corrupting his divinity? In his late poetry and art Blake wrestled with and answered this question by developing the implications of his image of the human form divine. Especially in the content and structure of *Jerusalem* he analyzes extensively the nature of man with his capacity to lose and regain his innate divinity though restricted by mortality. The theme is the fall and redemption of the universal man Albion. Blake asserts that man can attain salvation through a reawakening and preservation of the divine vision of Christ, a fusion of the finite and the infinite, which is a mode of seeing (the divine analogy) and a mode of living (the forgiveness of sins). —M.F.O.

2227. Grant, John E. PQ, 47:4, Oct. 1968, 571-580 (rev.-art., William Blake, *Songs of Innocence and of Experience: Shewing the Two Contrary States of the Human Soul*, intro. and commentary, Geoffrey Keynes, note by Arnold Fawcus, Orion, 1967). This is the first satisfactory popular modern edition of Blake's *Songs*. It is reproduced from the Black Trust facsimile, reproducing all 54 plates, and also plate b, "A Divine Image." A letter press transcription accompanies each plate, because the thirdhand reproduction does not prove entirely satisfactory. Keynes's introduction and commentary contain some inaccurate and imprecise statements, and his pervasive psychologism sounds like romancing. His commentaries are at times too tentative and relative, and he refuses to suggest further vistas for the student and the scholar. The work is valuable, however, for making the *Songs* available. —K.D.H.

2228. Chaffee, Alan J. *The Rendezvous of Mind*, WCircle, 3:4, Aut. 1972, 196-203. Tradition and revolution in romanticism can be understood as the mind's ordering of internal and external worlds, reflected in the myths of Blake and Wordsworth, whose work, though appearing dissimilar, is comparable with respect to underlying aims and insights. Revolution for both was an experience in the alteration of the inner eye. For Blake, imagination, which creates myth, is a human faculty executed through symbol; for Wordsworth, it is mirrored by nature and articulated by metaphor. Language is Blake's conception of mind contemplating itself; for Wordsworth, language is a verbal representation of outer reality. Through myth, revolution attempts to recover tradition. —R.D.J.

2229. DiSalvo, Jackie. *William Blake on the Unholy Alliance: Satanic Freedom and Godly Repression in Liberal Society*, WCircle, 3:4, Aut. 1972, 212-222. Among the Romantics, Blake truly understood Milton through the politics of *Paradise Lost*. In his prophetic works Blake analyzes Milton's divided loyalties in the conflict between individual freedom and the repressive state. Blake discovers this conflict between the English liberal society of his day and the bourgeois revolution that engendered it and finds in Milton's politics the same contradiction he saw in the potential for tyranny in the kind of liberty Milton proposed. In the rivalry between Blake's Zoas, Urizen and Luvah, each for individual freedom, suppression is realized—a political struggle that

demonstrates for Blake how individual dominion moves against the communal life of free man.
—R.D.J.

Lord Byron

2230. McConnell, Frank D. *Byron's Reductions: "Much Too Poetical,"* ELH, 37:3, Sept. 1970, 415-432. Byron's obsession with objectifying his experience forces him to explore the role of "being Byron." His poetry through *Don Juan* is built upon the process of emptying the world of everything but the narrator's consciousness of it; finally, he must turn his consciousness upon itself, freezing himself into his awareness of the activity of his own words, emphasizing the artificiality of his own conscious attempts to objectify his consciousness. In *Don Juan* he finally manages to liberate himself from the perpetual action-in-fiction word game by the very facility he shows in manipulating words—release through surfeit.
—K.D.H.

2231. Morse, J. I. Byron's "Ignis-Fatuus to the Mind," N&Q, 19:8, Aug. 1972, 293-294. This phrase, modified slightly from Rochester's *A Satyr against Reason and Mankind*, l. 12, probably was in Byron's mind for at least two of the ignis fatuus images in *Don Juan*, at VIII.32 and XV.54.
—J.S.P.

2232. Walling, William. *Tradition and Revolution: Byron's VISION OF JUDGMENT*, WCircle, 3:4, Aut. 1972, 223-231. Byron's success with this work is a vindication of his opinions on the role of tradition in English poetry. Three forces helped shape the poem: his efforts to achieve a revaluation of English poetic drama, whereby in his preference for Seneca over Shakespeare, he discovers a model and a dramatic basis for the poem; the adverse reception of *Don Juan*, which led Byron to defend himself in light of his conception of poetic tradition, and his controversy with Bowles concerning Pope's stature, which led to a reestimate of Milton that contributed to the conception of Southey in the *Vision*.
—R.D.J.

Cf.: Item 2189.

Thomas Campbell

2233. Jones, Linda Bunnell. *Thomas Campbell's HYMEN'S BALL*, N&Q, 19:8, Aug. 1972, 292-293. This poem, identified by Charles J. Duffy as Campbell's (N&Q, June 29, 1940, 456-457) appeared anonymously in the *New Monthly Magazine* (Dec. 1826), though intended for the Sept. number; it seems to have been finished in Aug. of that year. The Ms shows little punctuation, and the published version has full punctuation, perhaps supplied by Campbell, but, if we judge from his practice with other poems and comments by his biographers, more probably supplied by someone else. —J.S.P.

Samuel Taylor Coleridge

2234. Teich, Nathaniel. *Coleridge's BIOGRAPHIA and the Contemporary Controversy About Style*, WCircle, 3:2, Sp. 1972, 61-70. In discussions on poetic language and style, Coleridge expresses his own critical principles, corrects Wordsworth's, and responds to distorting views found in contemporary periodicals. His organic theory of style is achieved through synthesis of traditional poetic values and the newer leveling principles of simplicity. He attempts to correct Wordsworth's misleading arguments concerning a "real" language and a language common to poetry and prose. Coleridge's criticism goes beyond positions of current reviewers, who essentially applied conventional rules.
—R.D.J.

2235. Magnuson, Paul A. **The Dead Calm in the CONVERSATION POEMS**, WCircle, 3:2, Sp. 1972, 53-60. In these poems Coleridge's attempt to fathom the "one Life" in nature is realized successfully only as he is able to establish an identity with the other consciousness. In **Eolian Harp**, Coleridge fails to verify the underlying unity of all life because he finds in his harp symbol unwanted implications and because he cannot perceive through Sara's alien eyes. **Lime-Tree Bower** presents a successful apprehension of natural unity through a prior imaginative relationship to the other mind in the poem. A reconciliation to nature fails in **Frost at Midnight** and is accepted by Coleridge only in his belief that his son perceives what he does not. —R.D.J.

2236. Martin, Richard T. **Coleridge's Use of "sermoni propria,"** WCircle, 3:2, Sp. 1972, 71-75. Coleridge refers to **Reflections and Fears in Solitude** (**Conversation Poems**) as examples of "sermoni propria," a phrase in a 1762 text on Greek and Latin prosody. He understood the two poems to be expressions of "a sort of middle thing between poetry and oratory," a conception of style usually applied to Horace which Coleridge employs to announce the experimental nature of these poems. —R.D.J.

2237. Martin, C. G. **The Dating of S. T. Coleridge's FIRE, FAMINE, AND SLAUGHTER**, N&Q, 19:8, Aug. 1972, 289-290. Political references, style, and motive for composition and publication combine to suggest that Coleridge wrote this satire in Dec. 1797, before Christmas. Another possible though less plausible date for its composition is Spring, 1797, when atrocities in Ireland might have stirred him to write it; or, in early Jan. 1798 he might have polished it for **Morning Post** publication. —J.S.P.

2238. Deneau, Daniel P. **Coleridge's LIMBO: A "Riddling Tale"?** WCircle, 3:2, Sp. 1972, 97-105. This poem appears to be hopelessly ambiguous because of variant readings, because it may be a fusion of two works or is a poem that has been split, and because Coleridge chose to express what may be personal problems. Perhaps the poem was motivated by his dread of nothingness or a sense of the horror of existence. —R.D.J.

2239. Taylor, Anya. **Magic in Coleridge's Poetry**, WCircle, 3:2, Sp. 1972, 76-84. Coleridge's interest in magic reflects his understanding of the imagination as a power of man's free will over the passive sequences of nature, a power exercised through the incantatory capacity of poetic language. The poet proves his independence of nature, his freedom of will, through imaginative creation, which mediates between the world of things and the capacity of mind. Language of incantation, with its forceful meter, repeated words and sounds, and internal rhymes, suggests, in many of his poems, this nearly divine power. —R.D.J.

2240. Weathers, Winston. **Coleridge and the Epic Experience**, Mon/TuMS, No. 4, 1968, 63-75. Although Coleridge never wrote an epic poem in the conventional sense, he threaded bits of epic experience through his works, chiefly **The Rime of the Ancient Mariner**, showing a progress "from order to disorder to order." The First Eden and the Fall are important motifs in his work, seen, for example, in the **Ancient Mariner** (the killing of the Albatross is the Fall) and **Christabel**. Coleridge focuses chiefly on two matters: "The New Jerusalem and Hell," drawing his imagery and terminology from various sources—Christianity, nature, biology, the supernatural. But though these may vary, he is dealing, on the whole, "with the essential experience in Western culture." —J.S.P.

2241. Crawford, Walter B., and Edward S. Lauterbach. **Coleridge in Narrative and Drama, Part I**, WCircle, 3:2, Sp. 1972, 117-122. [This is a checklist of Coleridge references in various "imaginative" writings and contains 164 titles.] —R.D.J.

2242. Harris, John. **Coleridge's Readings in Medicine**, WCircle, 3:2, Sp. 1972, 85-95. Coleridge's readings in medicine were extensive, including anatomy and physiology, animal magnetism, psychosomatics, preventative medicine, pathology, and a study of specific medicines. Early readings included the works of Blumenbach and Haller. Later he turned to studies by Erasmus Darwin, Spurzheim, and Kluge. His interest in preventative medicine took him to Beddoes. —R.D.J.

2243. Hassan, M. A. **Coleridge's LETTER TO PETER MORRIS, M.D.**, N&Q, 19:8, Aug. 1972, 286-287. Examination of the Ms reveals that Coleridge's letter of Sept. 1820 to **Blackwood's Magazine** expressing thanks for the treatment of his poetry therein was printed unchanged and complete except for one sentence, parenthesized in the holograph, probably by Lockhart, to mark the section to be deleted. Lockhart probably deleted it because Coleridge was mistaken in believing himself to be "writing to a 'Brother Bard.'" The name of the "Bard" is not known. The holograph reveals, incidentally, that the heading of the printed letter is Coleridge's. —J.S.P.

2244. Roper, Derek. **Coleridge, Dyer, and THE MYSTERIES OF UDOLPHO**, N&Q, 19:8, Aug. 1972, 287-289. Dates on two other letters render impossible E. L. Griggs's conjectured date of Sept. 1, 1794 (in his ed. of Coleridge's letters, Oxford U, 1956-1969), for Coleridge's first letter to Southey from London after a visit with him. A misread postmark has caused the problem: Sept. 8 is probably correct. Coleridge's illness that began Sept. 10 and forced postponement of his going to Cambridge makes it unlikely he wrote the review of **Udolpho** in the **Critical Review** for Aug.; besides, his having written it that late would have delayed appearance of the periodical. Moreover, it seems improbable that this major review would have been assigned to a visiting undergraduate. Future investigators may care to note that George Dyer reviewed **Udolpho** for the **Analytical Review** and did reviews at the same time for the **Critical Review**. His use of the signature "A.Y." for his **Analytical** criticism enables us to add some reviews to the list of those known to be his. —J.S.P.

John Keats

2245. Reiman, Donald H. **Keats and the Humanistic Paradox: Mythological History in LAMIA**, SEL, 11:4, Aut. 1971, 659-669. This work is Keats's fullest expression of his later vision of the tragic implications of the mutability of all mortal existence, including the human imagination. At the opening of the poem Keats asserts the mutability of gods, and the mythological history they are subject to. The rest of the poem illustrates the humanistic paradox of creating myths with the knowledge that those myths change and disappear because they are created by the mutable imagination. The tragedy of human existence is the transitoriness of man, his myths, ideals, and values, and the thought that a mythless world can exist. —M.F.O.

2246. Sallé, J. C. **"Forlorn" in Milton and Keats**, N&Q, 19:8, Aug. 1972, 293. The use of this word toward the end of the **Nightingale** ode may have been suggested by Milton's use of it in **Paradise Lost** IX.910. Both works contain the idea of a lost paradise. —J.S.P.

2247. Ayten, C. Bear. *Keats's Principle of Beauty*, StELA, 1:1, 1969, 33-73. In poems and letters Keats illustrates the existence of natural and artistic beauty. Though he considers the latter to be a higher form composed of the materials of the former, he believes the creation and perception of ideal beauty can be attained only after a poet understands concrete beauty well enough to feel sorrow over its transience. Keats's major poems embody a progressively deeper conviction that beauty pervades all kinds of experience. In *Endymion* he finds the unity of beauty by transcending the physical world through intense feeling. The Odes present a contrast between mutable nature and the permanence of the ideal. In *Hyperion* beauty and power are linked together in the person of Apollo. —L.D.B.

Charles Lamb

2248. Brier, Peter A. *Charles Lamb in the Huntington Library (1796-1833)*, WCircle, 3:2, Sp. 1972, 123-146. [This checklist of Lamb materials in the Huntington Library contains listings for 33 writings in book form, 1798-1833; 36 in collaboration, anthologies, and others' works, 1796-1833; 18 in periodicals, 1796-1835; 208 letters, 1796-1834, 21 Mss, 1802-1833; and 24 items of associative interest to Mary and Charles Lamb.] —R.D.J.

Percy Bysshe Shelley

2249. Cowan, Thomas Dale. *The Romantics as Therapists: Shelley and Keniston*, SAQ, 71:3, Sum. 1972, 342-351. That the romantic elements of modern youth culture are related to 19th-century romanticism can be illustrated in a comparison of Shelley's and Kenneth Keniston's (a psychologist) views. Both writers posit the romantic vision as a possible salvation for the fragmented lives technology creates. Shelley's society and modern life are seen as stripped of emotion, beauty, and art. A psychic balance is sought between "ego virtues" and imagination. To Shelley and Keniston "aesthetic quest" and "refusal of adulthood" become common human experiences. —R.D.J.

2250. Macey, Samuel L. *Shelley and the New Romantics*, TQ, 14:2, Sum. 1971, 91-95. Because of the New Criticism, Shelley is ignored, despite his affinities with contemporary sensibility. Today's youth is iconoclastic, radical, idealistic, and romantic; and "there can be no prophet more suited to Christlike martyrdom and youthful idealism than Shelley." Shelley is not easily accessible, because anthologies are biased, and critics, stressing intellect over inspiration, belittle him. As the influence of neoclassicism wanes, perhaps we will learn to recognize that Shelley's is "the greatest poetry written of and for the specific times through which we are now passing." —S.G.K.

John Thelwall

2251. Zall, Paul M. *The Cool World of Samuel Taylor Coleridge: Citizen John Up Against the Wall*, WCircle, 3:2, Sp. 1972, 111-116. From 1792 to 1804, Thelwall, in his career as political radical, passed from being the popular "voice of tens of thousands" to being a specialist in the cure of stuttering. Thelwall was acquitted of charges of treason in 1794 and was given wide public support. However, parliament passed new sedition laws that caused this support to evaporate; through the next years Thelwall was to be persecuted increasingly. In mid-1797 he briefly joined Coleridge and Wordsworth at Alfoxden. In 1801 he renounced politics and, with publication of his *Poems*, returned to some favor. —R.D.J.

William Wordsworth

2252. Butler, James A. **Christopher Wordsworth and the Text of HOME AT GRASMERE**, WCircle, 3:3, Sum. 1972, 179-180. Editors issuing Wordsworth texts continue to print a bad text taken from Christopher's *Memoirs* (1851) and Thomas Hutchinson's *Wordsworth: Poetical Works* (1910). A good text is available in the *de Selincourt/Darbishire Poetical Works*, V (Clarendon, 1949). —R.D.J.

2253. D'Avanzo, Mario L. **Immortality's Winds and Fields of Sleep: A Virgilian Elysium**, WCircle, 3:3, Sum. 1972, 168-171. The phrase "Fields of Sleep" in the *Immortality Ode* represents a subtle allusion organic to the poem, and suggests a number of Virgilian-Wordsworthian parallels about the soul's process of regeneration. The phrase refers to the classical Elysian fields and to the winds which come from those fields, and alludes to the soul's return after death to the sleep of forgetfulness and purification, before its return to generation. —R.D.J.

2254. Storch, R. F. **Wordsworth's Experimental Ballads: The Radical Uses of Intelligence and Comedy**, SEL, 11:4, Aut. 1971, 621-639. *Simon Lee* and similar poems in *Lyrical Ballads* illustrate Wordsworth's intent to effect a broadening of the sphere of sensibility. In the poems he attacks the reader's conventional sentiments, probing relentlessly and radically to the irreducible fact, inviting the reader to an expanding sensitivity to human nature and literary principle. He accomplishes his purpose through a comprehensive analytical mind combined with a detached comic tone. The ballads are thoughtful challenges to the reader to view a new image of man. Wordsworth's approach in these poems is evident in his greater poetry. —M.F.O.

2255. Jacobson, Richard J. **The Two Voices: A View of Wordsworth's Poetic Development**, VQR, 48:1, Win. 1972, 40-51. Wordsworth's poetry is haunted by awareness of the symbol-making nature of consciousness. Words as symbols are suggestive to the reader and the poet. *The Prelude's* most passionate utterances are in discursive explanations following passages of rather dense symbolism. The symbolic narration carries threads of suggestion running counter to, and implying more than, the feeling Wordsworth's own interpretation allows while the passionate explanation allows him to squeeze the significance of his symbols into conformity with his ideas and beliefs. The emblematic mode is a product of Wordsworth's attempt to internalize his audience and to make communal values and responses inwardly present to consciousness. The emblematic consciousness selects from all possible meanings of symbols those which conform to its beliefs and liberates "Being" by revealing it to be the source of shared human values. —R.E.W.

2256. Rogers, David. **Wordsworth's ROMAN ANTIQUITIES**, DUJ, 64:3, June 1972, 248-250. Wordsworth's later verse was often written immediately after the experience rather than "From hiding-places ten years deep." The sonnet *From the Roman Station at Old Penrith* shows the power his imagination had to perceive the essence of the subject without the necessity of extended thought. —A.B.F.

2257. Ruoff, Gene W. **Wordsworth on Language: Toward a Radical Poetics for English Romanticism**, WCircle, 3:4, Aut. 1972, 204-211. Wordsworth illustrates the revolutionary nature of Romanticism in his insistence that poetic language should find its roots in spoken language and attempt to express the language of "real" situations. In *Sailor's Mother*, he demonstrates the ability of spoken language to provide a sympathetic

auditor with access to a reality of which the language is an emanation. Language becomes a bond among mankind, realized by Wordsworth's fixing his lyric mode in circumstantiality. His attack on poetic diction is against a language which separates men because it fails to suggest deep and permanent human emotions. —R.D.J.

2258. McGhee, Richard D. "And Earth and Stars Composed a Universal Heaven": A View of Wordsworth's Later Poetry, SEL, 11:4, Aut. 1971, 641-657. The Vernal Ode is a pivotal poem between Wordsworth's periods of great and more doubtful achievement. It emphasizes his growing concerns with the spiritual communicated through apocalyptic experience that reveals infinity and eternity. The poem considers the effect of a naturalistic apocalypse in which the poet experiences a vision of eternity by looking through and beyond nature; but then in a skeptical mood it asserts an apocalyptic naturalism which reveals that infinity and eternity can be discovered in nature. The poem is an excellent example of Wordsworth's attempt to reconcile his spiritual concerns with his love of finite nature. —M.F.O.

2259. Curtis, Jared R. Wordsworth in the Lilly Library: A Description of Letters and Manuscripts, WCircle, 3:3, Sum. 1972, 173-178. [This checklist of Wordsworth materials in the Lilly Library, Indiana U., contains listings for 48 letters and 12 Mss. The holdings are in four sections with the items arranged chronologically: I. Wordsworth Letters, 1805-1850; II. Wordsworth Manuscripts, 1807-1844; III. Wordsworth Family: Letters, Mss; and IV. Items of Associative Interest.] —R.D.J.

Cf.: Items 2228 and 2234.

Poetry

2260. Duffy, Edward. The Cunning Spontaneities of Romanticism, WCircle, 3:4, Aut. 1972, 232-240. Romantic poets not reluctant to embody their conceptions in established genres did so as parodists. Wordsworth's use of heroic couplets in *Prelude* IV illustrates his rejection of a kind of mind and social milieu. Shelley also worked within traditional forms as parodist in an act of self-defense. Coleridge's handling of Leoline in *Christabel* again illustrates parody, here of the gothic mode. —R.D.J.

General

2261. Zall, P. M. The Cool World of Samuel Taylor Coleridge: Up Loyal Sock Creek, WCircle, 3:3, Sum. 1972, 161-167. The Pantisocratic hopes along the Susquehanna in the early 1790's involved other important figures than just Coleridge. Joseph Priestley's and James Watt's sons and Thomas Cooper were caught up in the political issues in England and brought down public and governmental suppression against their Jacobinian sympathies. They were also engaged in land speculations for the various companies with holdings around the Susquehanna and Loyal Sock Creek areas. Beyond their political notoriety, these men, with others such as Joel Barlow, were involved in various land speculation scandals. —R.D.J.

2262. Culler, A. Dwight. Recent Studies in the Nineteenth Century, SEL, 11:4, Aut. 1971, 763-782. [This article reviews studies in 19th-century English literature published during the academic year 1970-1971.] —M.F.O.

2263. Inglis-Jones, Elisabeth. A Pembrokeshire County Family in the Eighteenth Century, NLWJ, 17:2, Win. 1971, 136-160. The members of the family of John Bartlett Allen of Cresselly were acquainted with several literary figures and men associated

with writers. One daughter married a member of the Wedgwood family; another married James Mackintosh. The family was closely acquainted with Coleridge, Dr. Parr, Tom Poole, Sydney Smith, and Samuel Rogers. (To be continued) —P.G.D.

2264. Inglis-Jones, Elisabeth. *A Pembrokeshire County Family in the Eighteenth Century (Part 2)*, NLWJ, 17:3, Sum. 1972, 217-237. Besides the connections with literary figures mentioned previously [see preceding abstract], the Allen family was also slightly acquainted with Lord Byron and Thomas Campbell. —P.G.D.

IX. VICTORIAN

Matthew Arnold

2265. Harris, Wendell V. *Arnold, Pater, Wilde, and the Object as in Themselves They See It*, SEL, 11:4, Aut. 1971, 733-747. Pater's and Wilde's transformations of Arnold's assertion in *The Function of Criticism* that the object of criticism is to "see the object as in itself it really is" are considerations of how an artist or a critic can get behind individual impression. Pater, accepting the implications of Arnold's position, finds that all a critic or an artist can do is intensify his individual and relativistic impressions and thus increase delight in art. For Wilde critic and artist receive only impressions, but they create something new and offer both insight and delight; they reveal the capabilities of the soul. Pater's and Wilde's alterations of Arnold's doctrine "grow out of unresolved problems inherent in the metaphysical assumptions all three partially share." —M.F.O.

2266. Kau, Joseph. *IN UTRUMQUE PARATUS: Impresa of the Stoic*, VP, 10:2, Sum. 1972, 181-184. Although Arnold's poem deals with the conflict between religion and science, it is not "obscure," as some have claimed. An examination of some of the analogues for the title, dating back to the Renaissance, suggests that the poet wishes us to be prepared for either alternative. Such analogues also explain much of the tone and structure of the poem. —P.A.H.

2267. Runcie, C. A. *Matthew Arnold and Myth: A Reading of the Preface of POEMS, 1853*, AUMLA, No. 37, May 1972, 5-17. Although critics generally overlook the significance of this Preface in relation to Arnold's other works, the views presented on the nature and function of poetry form the basis for his later critical thought. Since poetry imitates an action of universal and permanent significance, myth frequently provides the poet with a suitable subject. Rather than viewing myth empirically (J. S. Mill) or transcendently (C. C. J. Bunsen), Arnold regards myth as man's formulation of his experience of the forces of value that operate upon him in time and in nature. Thus, in turning to myth, poetry becomes the celebration of human values. This view of myth as the source of the permanent values that poetry articulates is similar to Northrop Frye's definition in *The Anatomy of Criticism* (Princeton U., 1957) of myth as "a structural organizing principle of literary form" (p. 341). —S.D.

2268. Williamson, Eugene L. *Words from Westminster Abbey: Matthew Arnold and Arthur Stanley*, SEL, 11:4, Aut. 1971, 749-761. Arnold's *Westminster Abbey* memorializes his friendship with Stanley, Thomas Arnold's biographer and Dean of Westminster. Examination of Stanley's background illuminates the occasion and laudatory character of the elegy. Academic bonds between Matthew and Stanley were strong because of their idolatry of Thomas Arnold and their common schooling. After Thomas's death Stanley further captured Matthew's admiration and respect by promoting

Thomas's ideas on biblical criticism and church politics and even later complimenting Matthew's ideas. Stanley also aided Matthew through critical appreciation of his writing. Stanley's intellectuality, prestige, broad culture, and influence made him a powerful ally in Matthew's struggles. —M.F.O.

2269. Allott, Kenneth. **Conditional Immortality: Matthew Arnold and Goethe**, N&Q, 19:7, July 1972, 253. Arnold's thought that one wins life after death only if he has striven vigorously in this world (expressed in the sonnet *Immortality*) probably derives from Eckermann's *Gespräche mit Goethe*, the passage dated Jan. 1, 1830. Arnold owned the German version of this, and we know that he was familiar with it. —J.S.P.

2270. Simpson, J. **Five Notes on Matthew Arnold and Goethe**, N&Q, 19:7, July 1972, 250-252. (1) In a letter to his sister Jane (1848), Arnold echoes Goethe in a statement about the French; Goethe merely notes the superiority of French leadership, but Arnold praises the receptivity of the French to ideas as a moving force. (2) Arnold's reference, in a letter to Clough (1848), to the "Time Stream" echoes a letter of Goethe's to Karl F. Zelter. (3) In contrasting Goethe's tranquil youth (in *Stanzas in Memory of the Author of OBERMANN*) with his own uneasy one, Arnold apparently refers to Goethe's comments on the current era in *Wilhelm Meisters Wanderjahre* (Book 2). (4) The lovers' appeal (*Consolation*, ll. 46-50) for time to stand still perhaps echoes Faust's in I.1700. (5) Arnold's picture in *The Scholar-Gypsy* (ll. 182-190) of one who takes his place "upon the intellectual throne" after suffering may derive from Carlyle's *Goethe*; although the evidence is not conclusive. —J.S.P.

2271. Scott, P. G. **The Michigan Edition of Matthew Arnold**, N&Q, 19:7, July 1972, 248-250. "Otherwise splendid," the R. H. Super edition of Arnold's *Complete Prose Works* (U. of Mich., 1960) can be faulted for using "the New York-Macmillan editions of 1883" as copy texts for parts (in greater or less degree) of five of the seven volumes published thus far. No external evidence has been presented that Arnold supervised copy preparation for the New York edition; Super appears to have assumed that he did. Examination of a number of textual variants provides no basis for believing Arnold made the changes recorded. —J.S.P.

George Borrow

2272. Maxwell, Ian R. "But the Fight! With Respect to the Fight, What Shall I Say?" AUMLA, No. 37, May 1972, 18-36. The fight in Vol. I of *Lavengro* (Chap. 26) provides the climax of this volume since it serves as a historical narrative and as a mirror of George's inward struggle against despair and the temptation to commit suicide following his loss of faith in values. After the fight, George is determined to confront life and to pursue his own path despite the uncertainty of his destination. Borrow employs the technique of presenting a scene to mirror the character's state of mind throughout his works. Scenes and characters that appear and reappear seemingly at random are indications of George's attitudes since they are associated in his memory with specific experiences and attitudes. The employment of the fight as its climax provides Vol. I with an artistic unity Borrow failed to achieve in the other volumes. —S.D.

Elizabeth Barrett Browning

2273. Thomson, Patricia. **Elizabeth Barrett and George Sand**, DUJ, 64:3, June 1972, 205-219. At a time when it was not considered respectable for a woman to admit

having read George Sand, Browning published two adulatory sonnets (*To George Sand. A Desire* and *A Recognition*) on the French writer whom she ardently admired. It has long been recognized that *Aurora Leigh* is indebted to Sand's work, but few readers have seen that *Aurora* is largely Sand herself. —A.B.F.

Charlotte Brontë

2274. Stevens, Joan. *A Brontë Letter Misdated*, N&Q, 19:7, July 1972, 254. The date Mar. 4, 1852; for letter No. 754 in the Wise-Symington edition of the Brontës' correspondence (Blackwell, 1932) must be in error, for the letter contains news of a death in New Zealand that could not have reached Charlotte by this date. A check of ship departures from New Zealand and arrivals in London shows that the correct date must be May 4. —J.S.P.

C. S. Calverley

2275. Huxley, Herbert H. *C. S. Calverley's CARMEN SAECULARE* and *F. W. Farrar's ERIC*, N&Q, 19:7, July 1972, 265-266. In his boys' book (1858) Farrar seems to have adapted Calverley's reflections upon smoking—at least those dealing with its dangers. Calverley himself brilliantly parodied the *Aeneid*, and Farrar quite probably went to Virgil's epic for some details of his story, modified for the occasion. —J.S.P.

Lewis Carroll

2276. Goodacre, Selwyn H. *Lewis Carroll's EASTER GREETING*, N&Q, 19:7, July 1972, 264-265. [Bibliographical information is supplied for issues 7, 9, and 10 of *An Easter Greeting to Every Child who Loves ALICE* plus two reprinted issues not mentioned in R. L. Green et al., *The Lewis Carroll Handbook* (Dawson's, 1970). Other details about the series are supplied or corrected.] —J.S.P.

Arthur Hugh Clough

2277. Mulhauser, Frederick L. *The Manuscript of DIPSYCHUS CONTINUED*, N&Q, 19:7, July 1972, 253. That four letters from Clough to Emerson (1853) are written on the same blue paper Clough used for the writing of this work seems to prove conclusively that Clough wrote it during his seven months in the U.S.—probably between Mar. and June 1853. This evidence supports the date inferred by Katharine Chorley in *Arthur Hugh Clough* (Clarendon, 1962) from other works by Clough. —J.S.P.

2278. Castan, Constantine. *The Marriage of Epithalamium and Elegy in a Poem by Clough*, VP, 10:2, Sum. 1972, 145-160. The poet-speaker in *Epithalamium* adopts the customary role of master-of-ceremonies and wishes happiness for all. With this rôle, however, is the contradictory one of being a soliloquist. This dual function enables the poet to depart significantly from the traditional form to mention some of the more negative aspects of marriage. Thus the poet blends the conventions of the marriage song with the elegy in the same way he uses the two voices of master-of-ceremonies and soliloquist. —P.A.H.

Arthur Conan Doyle

Cf.: Item 2363.

George Eliot

2279. Baker, William. *George Eliot's Readings in Nineteenth-Century Jewish History*

ians: A Note on the Background of DANIEL DERONDA, VS, 15:4, June 1972, 463-473. Eliot's holograph notebooks in the Pforzheimer Library and her marked copies of books in Dr. Williams's Library indicate that the Jewish sections of this work were based on the reading of eight 19th-century Jewish historians. Ideological discussions at the fictional "Hand and Banner" club accurately reproduce differences among the historians and reflect issues in contemporary Jewish thought. The sources stress the medieval Spanish Arabic Renaissance and largely ignore the Jewish mystical tradition, and Eliot was aware of these limitations. Many of the Jewish details in *Deronda* are taken from the historians, and often derive directly from entries in the notebooks or annotations in the source volumes.
—L.J.D.

2280. Sudrann, Jean. **DANIEL DERONDA and the Landscape of Exile**, ELH, 37:3, Sept. 1970, 433-455. The double plot of Eliot's final novel must be taken into account for an accurate assessment of the book's experience. Eliot attempts to define what the 20th century calls alienation, but, having no ready-made psychological language available to her, she must bend conventional forms to force them to deal with the experience of isolation. The melodramatic episodes which disrupt the general realism of the novel are used to express the terror of the conflict of self and world; the *Deronda* plot, with its wandering Jews, reinforces the theme of exile.
—K.D.H.

2281. Skye, June. **George Eliot and St. Peter's**, N&Q, 19:7, July 1972, 263-264. Gordon S. Haight errs in his *George Eliot: A Biography* (Oxford U., 1968) when he implies that Eliot made a mistake in *Middlemarch* by having St. Peter's decorated with red draperies at Christmas. Although white is the liturgical color for Christmas, hangings in Catholic churches may be of any color at any time; Eliot saw St. Peter's decorated in red during Holy Week of 1860, and red is the wrong liturgical color for this time. A vatican official reports that St. Peter's owns one set of hangings, in red, and that they go back to the mid-17th century; up to the Second Vatican Council they were used on solemn occasions generally.
—J.S.P.

2282. Wiesenfarth, Joseph. **Demythologizing SILAS MARNER**, ELH, 37:2, June 1970, 226-245. Much of this novel is the stuff of fairy tales, though Eliot saw it as realistic. The action of the book is to strip men and their actions of falsifying legendary attributes and to demonstrate that joy and sorrow are directly attributable to moral feeling and human action. Eliot refuses to affirm the morally inactive Cinderella pattern with Godfrey and Molly, and later with Godfrey and Eppie. However, she does accept the pattern of the "Prince Darling" story, in which a ring pricks the wearer when he does a wrong action. She punishes characters who rely on Chance or Divine Providence and eventually rewards those who accept responsibility for their own lives. The fairy-tale structures reinforce the importance of love and responsibility, and the novel ends with a new myth—The New Eden.
—K.D.H.

F. W. Farrar

Cf.: Item **2275**.

Thomas Hardy

2283. Paulin, T. Tennyson in Hardy's *A SIGN-SEEKER*, N&Q, 19:7, July 1972, 265. The stanza form of *A Sign-Seeker* resembles that of *In Memoriam*, and Stanza 10 contains a seeming reference to the trance Tennyson describes in his 95th quatrain, as J. O. Bailey observed in *The Poetry of Thomas Hardy* (U. of N. Carolina, 1970). Also,

in Stanza 4 of Hardy's poem and l. 186 of **Locksley Hall**, the phrase "weigh the sun" is used. —J.S.P.

2284. Giordano, Frank R., Jr., and Jack A. Robinson. **Thomas Hardy and Owen Haydn: A New Hardy Letter**, N&Q, 19:9, Sept. 1972, 330-331. A letter (Jan. 1911) from Hardy to his neighbor Herman Lea, who had sent him a book of poems by Haydn published the preceding Nov., notes that Haydn had called on him (though Hardy could not remember when) and comments favorably on several of the poems. Presumably the themes appealed to him, as the poems have no special merit in themselves. Hardy seems to have appreciated the interest of readers of his poetry and was willing to encourage new poets in the years after he abandoned the novel. —J.S.P.

Gerard Manley Hopkins

2285. Sutherland, John. **TOM'S GARLAND: Hopkins' Political Poem**, VP, 10:2, Sum. 1972, 111-121. This is Hopkins's only poem on public affairs; it deals with the unemployed, Home Rule, and the eviction riots. The obviously patriotic tone is obscured by the poet's "wanton complexity." The spirit of Shakespeare's **Cor.** permeates the poem. —P.A.H.

Lionel Johnson

2286. Rutenberg, Daniel. **Crisscrossing the Bar: Tennyson and Lionel Johnson on Death**, VP, 10:2, Sum. 1972, 179-180. For Tennyson, death is a challenge; in Johnson's **In Falmouth Harbour** it is a compensation for a painful life. They use the same imagery and similar rhyme schemes. Johnson's poem was written two years before Tennyson's. —P.A.H.

Rudyard Kipling

Cf.: Item 2309.

Walter Savage Landor

Cf.: Item 2431.

George Meredith

2287. Reader, Willie D. **The Autobiographical Author as Fictional Character: Point of View in Meredith's MODERN LOVE**, VP, 10:2, Sum. 1972, 131-143. The shifting point of view between present and past tense unifies the poem. The speaker is attempting to deal with his past memories in an objective way by using the third person and the past tense. But his memories are so vivid and intense that he lapses into the first person and the present tense and relives them. The use of third person-past tense for the beginning and the end of the poem tends to intensify the husband's more subjective feelings in the center of the poem. —P.A.H.

2288. Atkinson, F. G. **George Meredith and a Friend's Novel: A New Letter**, N&Q, 19:7, July 1972, 266. In a letter to Arthur Quiller-Couch (Jan. 1, 1900), Meredith praises the latter's **Shlp of Stars** and offers a suggestion for improving it. The chief biographers of these two men seem to have ignored their friendship. —J.S.P.

Walter Pater

Cf.: Item 2265.

Christina Rossetti

2289. Weathers, Winston. **Christina Rossetti: The Sisterhood of Self**, Mon/TuMS, No. 4, 1968, 86-97. Of all her work, *Goblin Market* most fully illustrates Rossetti's major motif "of the fragmented self moving or struggling toward harmony and balance." In it as in shorter works involving sisterhood she "allegorizes" various personal forces, internal activities of the self: self-analysis, self-conflict, self-integration, though she reaches no "final psychological answer" to the problems presented. One reads her not as just a Pre-Raphaelite with the limitations of her Victorian milieu but "as a serious, masterful eschatological and psychological poet" having a context both "universal and timeless."
—J.S.P.

D. G. Rossetti

2290. Nelson, James G. **The Rejected Harlot: A Reading of Rossetti's A LAST CONFESSION and JENNY**, VP, 10:2, Sum. 1972, 123-129. In the first work the narrator is content so long as he is able to see the girl as a physical representation of his ideals of innocence, purity, and beauty. Yet as she grows and develops, she becomes in his eyes a harlot—that is, a symbol of earthly beauty. He destroys her because he cannot face her new mortal beauty. In *Jenny* the speaker, instead of enjoying the girl's beauty, moralizes about its fate. Both works suggest the poet was not entirely immune to the Hellenic-Hebraic conflict so common among his contemporaries.
—P.A.H.

2291. Adlard, John. **Rossetti's WILLOW-WOOD: A Source?** N&Q, 19:7, July 1972, 253-254. The title for this group of sonnets may derive from the AS name Frome (Froome)-Selwood (meaning "the beginning of the willow wood") for the place in Somerset where Christina Rossetti went for a year in the spring of 1853. (This etymology is found in *Cuzner's Hand-Book to Froome-Selwood*, c. 1867.) The place is connected with Christina's tragic love affair with James Collinson and her *An Echo from Willow-wood* (c. 1870).
—J.S.P.

Arthur P. Stanley

Cf.: Item 2268.

Robert Louis Stevenson

2292. Saposnik, Irving S. **The Anatomy of DR JEKYLL AND MR. HYDE**, SEL, 11:4, Aut. 1971, 715-731. Stevenson's story is not simply an examination of moral and physical opposites, but a revelation of the Victorian sense of social and moral dualism. Its London setting is critical because London represented the normative Victorian world with its division within essential unity. The main characters are typical Victorian professional men hiding their essential selves behind the mask of respectability. Jekyll fails to free himself from duality because of his moral myopia as a victim of society's standards. His motives are dishonest, and he violates physical and metaphysical foundations of human existence. Hyde represents a natural part of man that should be harmonized with the total man rather than denied. In developing his theme Stevenson demonstrates artistic ability in handling multiple narrative techniques and symbolic-literal contrasts.
—M.F.O.

A. C. Swinburne

2293. McSweeney, Kerry. **Swinburne's POEMS AND BALLADS (1866)**, SEL, 11:4, Aut. 1971, 671-685. In this work certain poems contain themes developed more fully

and convincingly in later poems. They include a concern with natural process and man's relation to it, preoccupation with death and change, and the value of poetry. A contrast runs through such poems as *The Sundew*, *Itylus*, *Hymn to Prosperpine*, *Anactoria*, and *Laus Veneris* between a negative sensuality, a world-weariness, a negative value of poetry and the healing qualities of nature, the value of poetic vocation, and stoic acceptance of one's life as it is. —M.F.O.

2294. LeBourgeois, John Y. *Some Unpublished Letters of Swinburne*, N&Q, 19:7, July 1972, 255-263. Unpublished Swinburne letters discovered in the Bodleian Library and in the British Museum, deal with such matters as "Swinburne's changing opinion of the poet James Thomson," his admiration for the early plays of Michael Field (Katharine Bradley and Edith Cooper), his "critical judgment of the minor poet R. W. Dixon," and Swinburne's friendship with William Morris. One also notes an "untactful reference to Irish nationalism," in a letter to Morris that was deleted when the letter was printed in Morris's *Collected Works*. [Twenty-four letters are here printed, plus one from Admiral Charles H. Swinburne to A.C.S.] —J.S.P.

Lord Tennyson

2295. Boyd, John D. *IN MEMORIAM* and the "Logic of Feeling," VP, 10:2, Sum. 1972, 95-110. Oliver Elton's remark in *A Survey of English Literature 1830-1880* (Arnold, 1920) that the poem is built upon the "logic of feeling" suggests both a structural principle and a method of solving problems inherent in the poem. The method of resolution of the problem is as important as the resolution itself, so while the arguments may be logically contradictory, they may still be poetically unified. Since there can be no logical reconciliation between the conflicting claims of science and religion, Tennyson's "harmonious cooperation of judgment, will and feeling" forces the reader to participate in reaching a resolution. —P.A.H.

2296. Mason, Michael Y. *IN MEMORIAM: The Dramatization of Sorrow*, VP, 10:2, Sum. 1972, 161-177. This poem is more dramatic than lyric. Given the nature of the traditional elegy, the poet is faced with the problem of replacing grief with consolation; both emotions, however, must be intelligible. A debate between the contradictory attitudes is one method of dramatization, for it allows a coexistence of grief and consolation. Much of the working out of grief occurs in Tennyson's imagery of water and fertility which cover the mourner's concern for the state and development of mankind and the earth. —P.A.H.

Cf.: Items **2283** and **2286**.

William Makepeace Thackeray

2297. Dooley, D. J. *Thackeray's Use of VANITY FAIR*, SEL, 11:4, Aut. 1971, 701-713. Thackeray does not invoke a homogeneous and clear moral tradition as Joseph E. Baker said in *VANITY FAIR and the Celestial City* (*Nineteenth Century Fiction*, 10:1, June 1955, 89-98). Nor does he use "vanity" and *Vanity Fair* consistently with rigid, single meanings. Thackeray sometimes uses "vanity" to mean the same as in *Ecclesiastes*, St. Augustine, and Bunyan; but he goes beyond these meanings to explore many kinds of vanity. And his meaning for *Vanity Fair* differs from Bunyan's: Thackeray concentrates on fashionable society and sometimes finds the world substantial and pleasurable. —M.F.O.

Cf.: Item **2299**.

Oscar Wilde

2298. Murray, Isobel. *Some Elements in the Composition of THE PICTURE OF DORIAN GRAY*, *DUI*, 64:3, June 1972, 220-231. The care with which Wilde revised this work after its first publication in *Lippincott's Monthly Magazine* disposes of the legend that he wrote it hastily and carelessly. A close examination of the two versions shows important improvements in structure, style, and emphasis. —A.B.F.

Cf.: Item **2265**.

Cornhill Magazine

2299. Eddy, Spencer L., Jr. *The Founding of THE CORNHILL MAGAZINE*, *Mon/Ball*, 19, 1970, 1-49. In 1854 Thackeray suggested to the publisher, George Smith the Younger, that he use his father's London firm, Smith, Elder & Company, to publish "a daily sheet of general criticism" modeled on the *Spectator* and *Rambler*. In 1859 Smith decided to proceed, but to follow *Blackwood's Magazine* in combining criticism and fiction in a monthly journal. Thackeray, accepting the editorship after Thomas Hughes refused, found a title (suggesting "jollity and abundance") in the location of Smith, Elder's office at 65, Cornhill; obtained an attractive cover in a sketch by an art student, Godfrey Sykes; and engaged the contributors—Anthony Trollope for a new "clerical" novel (*Framley Parsonage*); George Henry Lewes for popular essays on natural history; George Augustus Sala, Dickens's bohemian protégé, for articles on Hogarth; and others. Smith recruited Gaskell, who was chafing under the serial requirements of Dickens's *Household Words*. Tennyson sent *Tithonus* in time for the second issue. Thackeray supplied his nostalgic *Roundabout* essays. For the first issue Smith spent £5,000 on publicity; thus its appearance, just before Christmas, was anticipated as the literary event of the year. At only one shilling per copy, it was a bargain, and 120,000 copies were sold. In content and arrangement *The Cornhill* was a delight, winning accolades from public and press. —R.P.S.

General

2300. Robson, A. P. *The CRITICAL HERITAGE Series*, VS. 15:4, June 1972, 475-480 (rev.-art., ed. B. C. Southam, Barnes and Noble; Routledge and Kegan Paul). This series of over 20 volumes, each dedicated to criticism on a single author, raises problems of literary and historical evidence. Representative selection is necessary, but the definition of "representative" is moot. The attempt to present materials of special significance or of intrinsic worth may be at odds with the avowed purpose of presenting the past with all possible accuracy. [This article is concerned particularly with seven issues on Victorian authors, published 1970-71.] —L.J.D.

2301. Thomas, Alan. A "Missing" Christian Socialist Letter, *N&Q*, 19:7, July 1972, 254-255. Disputes about the date and appearance in print of a letter by Charles M. Mansfield and others attacking the plan to assist poor workers in the London garment industry by enabling them to emigrate have been ended by discovery of the letter. Signed with the initials of Mansfield, John M. Ludlow, Archibald M. Campbell, and Thomas Hughes, all Christian Socialists, it appeared in the *Morning Chronicle*, Dec. 28, 1849. Its late date, "the new element in our knowledge," is evidence that the dispute between these men and F. D. Maurice (a Christian Socialist who favored the emigration plan and wrote a letter in answer to Mansfield's) on this matter were more prolonged and acrimonious than has been realized. —J.S.P.

2302. Freeman, Ronald E. (ed.). **Victorian Bibliography for 1971**, VS, 15:4, June 1972, 507-584. [This annotated annual listing covers literary and historical items and includes references to reviews.] —L.J.D.

Cf.: Item 2262.

X. MODERN

W. H. Auden

2303. Stoll, John E. **W. H. Auden: A Reading**, Mon/Ball, 18, 1970, 1-40. While Auden's later work is overly conceptualized and abstract, his poetic development is accompanied by a shift in moral, aesthetic, and political concerns. This development involves his view of psychological duality and the essential relationship it bears to his religious views. His work can be divided into stages: a state of innocence, a fall into duality and quest for renewal, reaffirmation, and poetic lapsing out. Auden attempts to use Jungian psychology to resolve the tension between Freudian observation and religious necessity. This hypothesis is transformed into a religious one that reconciles all dualities. —D.K.T.

Ivy Compton-Burnett

2304. Ruff, Lillian M. **Ivy Compton-Burnett—An Old Hollowegian**, N&Q, 19:9, Sept. 1972, 337-338. Compton-Burnett's years at Royal Holloway College between 1902-1907 are reflected most clearly in her first novel, *Dolores* (a work that she later deplored as juvenile), though echoes of them can be found in her *More Women than Men* (Heinemann, 1933) and *The Last and the First* (Gollancz, 1971) as well as other works. Her supplying a false birth year (1892) for reference books may have been a device to give the impression that she was younger than she actually was (26) when writing *Dolores*. Her efforts to make the book be forgotten made it all the more sought-after by book collectors. —J.S.P.

Joseph Conrad

2305. Geddes, Gary. **The Structure of Sympathy: Conrad and the Chance that Wasn't**, ELT, 12:4, 1969, 175-188. Proper understanding of *Chance* depends upon close examination of the narrative point of view and the relationship between characters. Flora seeks sympathetic attention from those she encounters; Marlow, the narrator, has the task of molding the fragments of her story into a cohesive and meaningful whole. The novel is also "a product of Conrad's desire to be understood as an artist of integrity and good intentions," a desire expressed in his letters and the autobiographical *A Personal Record*. Like Flora, the author seeks sympathy and recognition; *Chance* is a "reassertion of his faith in the role of the artist in society." —S.R.

2306. Schultheiss, Tom. **Cornelius the Nazarene: Ambi-ambiguity in LORD JIM**, ELT, 12:4, 1969, 195-196. The figure of Cornelius, apparently drawn from *Ham.*, likely refers also to the Cornelius of *The Acts of the Apostles*, a convert to Christianity and therefore a "Nazarene." Jesus Christ, the best-known Nazarene, is also evoked by Conrad's use of the term. Conrad's Cornelius is clearly a "figure of betrayal," and the author's purpose might have been to create an "ironic turnabout" on the theme of fidelity. Even so, the device is unnecessarily ambiguous and distracting. —S.R.

2307. Saveson, John E. **Sources of NOSTROMO**, N&Q, 19:9, Sept. 1972, 331-334. For details and background in *Nostromo*, Conrad seems to have drawn upon G. F. Masterman's *Seven Eventful Years in Paraguay* (1869), Charles A. Washburn's *History*

of *Paraguay* (1871), and J. P. and W. P. Robertson's *Letters on Paraguay* (1839). R. B. Cunninghame Graham's *A Vanished Arcadia* (London, 1901) mentions all three, and we know that Cunninghame Graham supplied Conrad with some of the works he read in preparation for writing *Nostromo*. Details in the novel suggest parallel examples from these three books. —J.S.P.

2308. Fleishman, Avrom. *Conrad's Last Novel*, *ELT*, 12:4, 1969, 189-194. *The Rover* belongs with Conrad's finest achievements. It resembles most *The Secret Agent* in length, political-historical subject, and treatment of characters on the fringe of action. The insistent imagery is visual, however, and the novel moves beyond the theme of *Victory* to develop "the advanced position that the best spectator is he who can both see clearly from a distant perspective and engage in altruistic yet self-fulfilling activity." Peyrol as a hero is distinguished by the acuteness of his vision and his imaginative insight. —S.R.

2309. Kirschner, Paul. *Conrad's Missing Link with Kipling*, *N&Q*, 19:9, Sept. 1972, 331. Theodore G. Ehrsam's attribution to Conrad (*A Bibliography of Joseph Conrad*, Scarecrow, 1969) of an anonymous critical comment on Kipling from the Apr. 2, 1898, issue of the *London Outlook*, is in error. From Conrad's correspondence we know that Conrad sent a 1,500-word article on Kipling to *Outlook* in Feb. 1898, in reply to criticism of both Kipling and Conrad by Arthur Symons in the *Saturday Review*. The 275-word paragraph concerns Kipling's poem *The Army Again* and shows military knowledge; neither the subject-matter nor the style justifies attributing the paragraph to Conrad. —J.S.P.

2310. Thomson, George H. *Conrad's Later Fiction*, *ELT*, 12:4, 1969, 165-174. Although Conrad in his fiction after 1907 continues to use the narrative structure of his early works, two differences in resolution must be noted. First, his male characters confront women, who prove to be their "source of reality and salvation." Second, and consequently, Conrad's later novels move to a planned "narrative climax," often contrived and unsatisfactory. The studied, enigmatic quality of his early tales is missing, and Conrad seems to have "deserted his best insights." —S.R.

Walter Crane

2311. Morgan, F. C. *A Letter of Walter Crane*, *N&Q*, 19:9, Sept. 1972, 334-335. [In a letter (here reprinted) of Jan. 3, 1911, Crane replies to Morgan's inquiry about the authorship of *Chattering Jack*, saying that this toy book (for children) was "written by Mrs. Randle Wilbraham of Rode Hall, Cheshire," around 1866 or 1867. Morgan inquired about the authorship in connection with "the first ever exhibition of old children's books at Malvern Public Library in 1911."] —J.S.P.

T. S. Eliot

2312. Stenger, G. L. *Notes on BURNT NORTON*, *N&Q*, 19:9, Sept. 1972, 340-341. Leonard Unger's interpretation (in *Southern Review*, 7, 1942, 667-689) of the rose garden scene as analogous to the scene in the *Vita Nuova* in which Dante first meets Beatrice is undoubtedly correct; yet Unger's interpretation needs modification. No disappointment, sin, or sense of "lost possibilities" is involved; rather, the experience is one of freedom, joy, and insight, the laughter reflecting the ecstatic moment. The movement from unseen, unheard presences to their visual manifestation suggests the vision and transformation of the heavenly river in Canto 30 of the *Paradiso*. Eliot's use

of the lotos may be connected with Oriental religion, which gives that flower special significance as Brahma's throne. It appears, for instance, in the *Bhagavad-Gita*, which Eliot ranked next to the *Divine Comedy* as a "philosophical poem." —J.S.P.

2313. Montgomery, Marion. *Shadows in the New Cave: The Poet and the Reduction of Myth*, SWR, 55:3, Sum. 1970, 217-223. In our age, myth has been freed of the demand that it correspond to reality. "Generally, myth is to narrative and drama as meter is to verse." Eliot's poetry throughout his career exhibits a developing sense of myth. It explains his attitude toward the role of the intellect. He restores the transcendental implications of the allegory of the cave. —S.G.K.

2314. White, Gina. *Modes of Being in Yeats and Eliot*, MoOc, 1:2, Win. 1971, 227-237. The sexual principle explains differences in the work of Yeats and Eliot. Eliot is one of the great spokesmen for feelings of impotence and sexual despair, while Yeats constantly extols the sensuous life. Eliot questions the possibilities of action and of creativity, while Yeats characteristically exudes confidence about both. Old age represented something different for each poet, but each attained his own kind of affirmation or belief. —S.G.K.

Cf.: Item 2323.

William Golding

2315. Stinson, John J. *Trying to Exorcise the Beast: the Grotesque in the Fiction of William Golding*, Cithara, 11:1, Nov. 1971, 3-30. Golding expresses through the grotesque his anti-rationalist "belief in the primacy of evil" and in the demonic breaking the surface order. His novels end ironically and without reconciliation, and his allegory is in no clear tradition. He seems to be between tragedy (with catharsis) and the absurd. —S.M.A.W.

Owen Haydn

Cf.: Item 2284.

Ted Hughes

2316. Bedient, Calvin. *On Ted Hughes*, CritQ, 14:2, Sum. 1972, 103-121. Hughes's four volumes of collected poems, *The Hawk in the Rain* (1957), *Lupercal* (1960), *Wodwo* (1967), and *Crow* (1970), show his commitment to the life force as subject matter. Whether focusing on its power in animal life or in human life, he has exploited it to the fullest, changing and developing his style as he does so. His work becomes its own metaphor. —F.E.

M. R. James

2317. Cox, J. Randolph. *Ghostly Antiquary: The Stories of Montague Rhodes James*, ELT, 12:4, 1969, 197-202. James (1862-1936), paleographer, biblical scholar, and antiquary, wrote ghost stories characterized by a "quiet dignity" and a terrifyingly solid cumulation of horrors from the beyond. —S.R.

2318. Cox, J. Randolph. *Montague Rhodes James: An Annotated Bibliography of Writings about Him*, ELT, 12:4, 1969, 203-210. [This is an annotated bibliography of writings about James.] —S.R.

D. H. Lawrence

2319. Farmer, David. **Textual Alterations in NOT I, BUT THE WIND . . .**, N&Q, 19:9, Sept. 1972, 336. Because Maria Christina Chambers objected to use of her initials in a letter of Lawrence's (July 7, 1929) that appeared in an edition privately printed in Santa Fe in 1934, they were changed to "X. Y." for the Viking Press trade edition. (A highly unflattering description of her was involved.) Moreover, Viking deleted nine words from the letter. The London trade edition (Heinemann, 1935) not only made these textual alterations but changed the initials of two other people whose letters appeared. Both trade editions failed to show (by suspension points) the nine-word deletion, but ellipsis was used to indicate failure to print an authentic name in full and to spell out fictitious names assigned one person.
—J.S.P.

2320. Ferrier, Carole. **D. H. Lawrence: An Ibsen Reference**, N&Q, 19:9, Sept. 1972, 335-336. Lawrence's poem *Nils Lykke*, mentioned in his letter (Nov. 1911) to Edward Garnett, involves, in its title, a reference to a character in Ibsen's *Lady Inger of Östråt*. In *The Collected Letters of D. H. Lawrence* (Heinemann, 1962, 1965), Harry T. Moore errs both in his reading of the title and the person involved in the allusion. Several works by Lawrence contain echoes of the play and poem, e.g. in the hero's striking glance and the use of a knight (which *Lykke* is described as being) in a situation close to that of the poem.
—J.S.P.

2321. Finney, Brian H. **Additional Bibliographical Information on Some D. H. Lawrence Stories**, N&Q, 19:9, Sept. 1972, 337. Lawrence's *The Christening* first appeared in *The Smart Set* (Feb. 1914), lacking "the final two paragraphs of the collected version"; the Roberts bibliography of Lawrence (Hart-Davis, 1963) shows its first publication to have been in *The Prussian Officer* (Nov. 1914), with the two additional paragraphs. [Bibliographical information is also supplied for publication of five of Lawrence's other short stories in periodicals—two stories in *Pearson's Magazine* (Feb. and Mar. 1922), and three in *Esquire* (June, Aug., and Sept. 1934), one of these with a different title. *Strike Pay* appeared not only in *Esquire* but also in *Lovat Dickson's Magazine* (Aug. 1934).]
—J.S.P.

Alun Lewis

2322. Pikoulis, John. **Alun Lewis: The Way Back**, CritQ, 14:2, Sum. 1972, 145-166. Lewis's experiences with the British Army in India during World War II supply him with a metaphor of rebirth that is balanced in his later poems by an equally war-influenced metaphor of total breakdown.
—F.E.

George Orwell

2323. Warncke, Wayne. **George Orwell on T. S. Eliot**, WHR, 26:3, Sum. 1972, 265-270. Orwell, as revealed in his *Collected Essays* (1968), believed Eliot's early poetry was better than what he wrote after 1930, which expresses a "melancholy faith," diminished vitality of imagery, and a lessened sincerity and intensity of feeling. It may be that Orwell was not temperamentally capable of the metaphysical-mystical searching revealed in Eliot's later poetry. Also, Orwell was too pragmatic to appreciate Eliot's ambivalent tone.
—H.E.S.

T. F. Powys

2324. Boulton, J. **Evening for T. F. Powys**, N&Q, 19:9, Sept. 1972, 338-340. From "a small collection" of letters (dating from 1926 to 1951), notes, and photographs "in the British Museum" we see something of Powys and "his relationship with Vera

Wainwright." Some of the details in the notes made by Wainwright about walks with Powys suggest motifs in his novels. Of lesser interest are letters from John Cowper Powys. [Extracts are printed from the notes.] —J.S.P.

George Bernard Shaw

2325. Rodenbeck, John von B. **Bernard Shaw's Revolt Against Rationalism**, VS, 15:4, June 1972, 409-437. The term "rationalist" does not describe Shaw. For him evolving will and "instinctive acts of prophetic insight" are basic; reason discovers means, not ends. Under the influence of anti-rationalists such as Wagner, Carlyle, and Shelley, and despite associations with Millite cells and the Fabians, Shaw was a Marxist before Marx and after. Marx's history, economics, and philosophy were exhilarating confirmation of the direction already taken. Shaw's third novel, **Love Among the Artists**, expresses the turning from rationalism and foreshadows many themes and characters of the plays. The rise of neo-Hegelian Idealism, part of the growing antagonism to Mill, did not tempt Shaw into a disguised return to the rationalist fold, for, confusing as it was to the Victorian critic, Shaw's "sense of the ridiculous" grew from his early revolt against rationalism. —L.J.D.

Dylan Thomas

2326. Leitch, Vincent B. **Herbert's Influence in Dylan Thomas's I SEE THE BOYS OF SUMMER**, N&Q, 19:9, Sept. 1972, 341. Parallel images in this poem and Herbert's **The Search** suggest that Thomas was influenced by the earlier work, perhaps especially in the image of the kissing poles. Thomas uses the bell image differently, however, to suggest "stagnation and death"; in Herbert the image is associated with the opposites of these. —J.S.P.

J. R. R. Tolkien

2327. Stimpson, Catharine R. **J. R. R. Tolkien**, Mon/CEMW, 41, 1969, 1-45. Language, the material of literature, rather than literature itself, first compelled and drew Tolkien. Ethical values and aesthetic pleasures arise from language. **The Lord of the Rings**, begun as an exercise in "linguistic aesthetics," is often a counterfeit, for language is a scheme, and Tolkien imposes schemes upon the rough contingencies of experience. He praises the mythical mode of the imagination but has brought forth a hollow, inscribed monument, with many echoes. His theory of history is lucid and conventional, and he visualized human time as a series of cycles. His heroes have courage and wisdom, but he writes of women with subtle contempt and hostility. The teller of fairy tales, Tolkien says, is a sub-creator, offering the rewards of fantasy, recovery, escape, and consolation in his vision of Fairy. Like the **Beowulf** poet, Tolkien hopes to frame and then regain a vanished past. To do so he uses language, shunning ordinary diction and wrenching syntax to make it sound archaic. Tolkien's popularization of the past is a comic strip for grown-ups. He offers a vision of choral harmony among the individual, the state, nature, the supernatural, and guardian spirits. He has a fine talent for wishful thinking. —M.A.G.

Virginia Woolf

2328. Laing, D. A. **An Addendum to the Virginia Woolf Bibliography**, N&Q, 19:9, Sept. 1972, 338. A one-page foreword to the exhibition catalogue for her sister's painting show (Mar. 1934) in London should be added to the Woolf bibliography. Impressionistic in its approach, the foreword presents much of Woolf's thinking about

art. Vanessa Bell's art (says Woolf) makes the familiar new and presents reality as seen by the individual artist. —J.S.P.

Drama

2329. Bernard, Jay. *An English Theatre Manager in Russia*, A-SJ, 32:2, Jan. 1972, 32-34. [An award from the Arts Council of Great Britain enabled the author, Director of England's Mermaid Theatre, to visit the Theatre for Young Spectators, a children's company based in Leningrad, Russia, and to develop further the friendship begun when the Russian company paid a visit to London.] The Russian children's company has a repertoire of 25 productions, including *Ham.*, some of Pushkin's fairy tales, a highly amusing *Pinocchio*, and three stories by Chukovsky. [During his two weeks' visit, Mr. Jay also saw several productions of the Drama and Comedy Theatre on Taganka, and met with a member of the Soviet Ministry of Culture. It is to be hoped that the cultural and social relationships thus established between Russian and English theatrical interests may continue.] —E.L.S.

AMERICAN

I. PARTICULARISM

Black

Cf.: Item 2373.

IV. THEMES AND TYPES

Subjects

2330. Labrie, Rodrigue E. *American Naturalism: An Appraisal*, MarkR, 2:5, Feb. 1971, 88-90. Naturalism, like realism, is an elusive term. In *The Beginnings of Naturalism in American Fiction* (Harvard, 1950) Lars Ahnebrink defines it as "a manner and method of composition by which the author portrays life as it is in accordance with the philosophic theory of determinism. . . . In contrast to a realist, a naturalist believes that man is fundamentally an animal without free will. To a naturalist man can be explained in terms of the forces, usually heredity and environment, which operate upon him." Zola equated the scientific method of collecting data with an equally scientific method of presenting them in literature. American writers transformed French naturalism to meet their own requirements. American naturalism began with Garland's *Main-Traveled Roads* (1891) and Crane's *Maggie, A Girl of the Streets* (1893) and *George's Mother* (1896); the second stage centered in Norris's *McTeague* (1899) and *The Octopus* (1901); the third phase was marked by Dreiser's *Sister Carrie* (1907). American naturalism reached its peak with *An American Tragedy* (1925), in which Dreiser took from naturalism the elements that best enabled him to present his tragic view of life. After this, naturalism was no longer a major force in American fiction, but it has had temporary reprieves in Farrell's *Studs Lonigan* trilogy, Dos Passos's *U. S. A.* trilogy, Richard Wright's *Native Son*, and Steinbeck's *Grapes of Wrath* (1939). In many modern novels, such as those of Mailer, Motley, Bellow, Algren, Styron, and Roth, environment plays an important role in shaping the lives of various people and is handled in the true naturalistic tradition, but the forces over which man has no control have changed in kind. —W.B.B.

Prose

2331. Quimby, Rollin W. *The Changing Image of the Ministry and Its Influence on Sermons*, SSJ, 35:4, Sum. 1970, 303-314. As American society developed from groups

of colonial theocracies to numerous frontier towns to urban centers, the role of the Protestant minister and the purpose of his sermon changed. The Puritan minister's sermon, focusing on specific theological doctrines through rigorous intellectual analysis became the latter-day Evangelical and Unitarian minister's more popular emotional sermon focusing on practical living, including at the time of the Civil War such topics as slavery and the union. The minister's emphasis shifted from ideas to people, that is, from the individual's relationship to God to his relationship to God and fellow men. Having to compete with social scientists led, in part, to the erosion of the minister's authority.

—V.B.L.

V. SEVENTEENTH AND EIGHTEENTH CENTURIES

Jonathan Edwards

2332. Griffin, Edward M. **Jonathan Edwards**, Mon/MnPAW, No. 97, 1971, 1-46. [Edwards is considered from three aspects: the man, the spokesman, and the symbol. The first is treated biographically.] Edwards as spokesman can be illuminated largely by defining the concepts with which he refuted the Arminians, Deists, and others who saw God as "a benevolent father, or as a proper, kindly gentleman, or as a cosmic mechanic" rather than as an absolute monarch. Edwards as symbol is best understood if one thinks of him not as "the first modern American" (Perry Miller, **Jonathan Edwards**, Sloane, 1949) or "the last medieval American" (Peter Gay, **A Loss of Mastery: Puritan Historians in Colonial America**, U. of Calif, 1966), but as an American artist. In this sense, he shares a cast of mind with Emerson, Hawthorne, and Melville (though not their religious doctrines). As with these writers, Edwards's life and works "redirect our attention to a powerful dramatization of one of the great symbolic figures in our literature—the pilgrim, struggling in his process but hopeful, always hopeful, of a glorious reception in Zion."

—D.K.K.

VI. NINETEENTH CENTURY, 1800-1870

Frederick Douglass

2333. Clasby, Nancy T. **Frederick Douglass's NARRATIVE: A Content Analysis**, CLAJ, 14:3, Mar. 1971, 242-250. Douglass's first autobiography **The Narrative of the Life of Frederick Douglass** is a classic slave narrative. It recounts how slavery negated and perverted American values. Douglass begins his narrative by noting how slavery prevented development of the human personality: the slave child does not know his true age, he is kept practically naked all the time, and his family pattern is broken. Organized religion supported slavery and the most religious slave owner was the worst master of all. Although Douglass's spirit was broken by a "nigger-breaker," he ultimately fought back, and in the last section of his narrative he deals with rebirth and a resultant manhood born of violence, a theme typical of later black literature.

—Ly.B.H.

Henry Highland Garnet

2334. Mann, Kenneth Eugene. **Nineteenth Century Black Militant: Henry Highland Garnet's ADDRESS TO THE SLAVES**, SSJ, 36:1, Fall 1970, 11-21. In opposition to the policy of "gradualism" advocated by Frederick Douglass and William Lloyd Garrison, the "militant crusading" urged by Garnet (1815-1882) in his powerful **Address** at the National Convention of Colored Citizens in 1843 stands as a prototype of the contemporary resistance philosophies urged by black militants. Considering the composition of Garnet's audience and his radical speech, it is not surprising that abolitionists, black and white, disagreed with and disregarded his uncompromising message, which,

he had hoped, would lay "gradualism" to rest, spread "militant crusading," and give hope to four million American slaves.
—V.B.L.

Nathaniel Hawthorne

Cf.: Items 2350 and 2381.

George Moses Horton

2335. Farrison, W. Edward. **George Moses Horton: Poet for Freedom**, CLAJ, 14:3, Mar. 1971, 227-241. Horton, a slave for 68 years, taught himself to read from the Bible, and modeled his first poems on the meters of hymns. Before he could actually write and while still a slave, he composed verses for students at Chapel Hill, North Carolina, who contributed small sums of money or books. A university faculty wife, although an apologist for slavery, took an interest in Horton, taught him to write, and encouraged him to continue his creative efforts. His early poetry is characterized by the poetic diction of the 18th Century, and showed promise. He published three collections of poems with direct and indirect themes of antislavery. Horton earnestly desired to be free, and attempted to gain freedom several times, but most of his writing was done while in the bonds of slavery. Abolition finally freed him, and in his final poems he expresses forgiveness.
—Ly.B.H.

Herman Melville

2336. Hull, Raymona, E. **After MOBY DICK: Melville's Apparent "Failures,"** AmTQ, 7:1, Sum. 1970, 4. [Because Melville's later work has long been neglected and today seems worthy of closer attention, nine scholars have examined various aspects of that work in this issue of AmTQ. See Items 2337-2341, 2347, 2351, and 2354-2355.
—V.M.N.]

2337. Fiene, Donald M. **Bartleby the Christ**, AmTQ, 7:1, Sum. 1970, 18-23. **Bartleby** can be regarded as "an allegory treating the Christian ethic." Melville presents his vision of Christ's story without its original message of optimism and redemption. Unlike Christ in Heaven, Bartleby in Washington has only one task to occupy him until Doomsday: sending souls to Hell. Even his final refusal to eat can be interpreted as a negative treatment of the Last Supper and its "promise of redemption." Melville seems to criticize those who consider themselves Christians but will fail to recognize Christ when he returns.
—V.M.N.]

2338. Seelye, John. **The Contemporary BARTLEBY**, AmTQ, 7:1, Sum. 1970, 12-18. This work is not the anomaly it sometimes appears for it contains parallels with literature and ideas contemporary with it. It belongs to the "Mysterious Stranger" genre as defined by R. R. Male (**The Story of the Mysterious Stranger in American Fiction, Criticism**, 3:4, Fall 1961, 281-294 [AES, 9:8, Oct. 1966, 2523]) and has its precedent in stories such as Irving's **The Little Man in Black** and **The Stout Gentleman**. In his first story for a magazine, it is logical he would choose a type used successfully by Irving, Hawthorne, Poe, and others. However, Melville also used the story to satirize certain philosophical postures of the day, including Irving's. The latter's Whiggish sympathies seem to be ridiculed in the narrator of the story; Bartleby's spirituality, withdrawal, and passive resistance, seem to satirize Transcendental attitudes. But the story ultimately eludes final explanation and remains an enigma.
—V.M.N.]

2339. Nicol, Charles. **The Iconography of Evil and Ideal in BENITO CERENO**, AmTQ, 7:1, Sum. 1970, 25-31. Critics disagree on whether or not this story shows

Melville's opposition to slavery and on what form it takes. To understand his attitude, evil and how it is manifested in the story must be examined. The evil is in the institution of slavery. Its results are shown in Cereno, the aristocrat whose spirit is broken when the situation is reversed. The punishments meted out by blacks and whites are equally cruel and barbarous. Melville sees evil as clouding truth. Delano seems to be under a spell on the "San Dominick," and reality appears shifting and formless. Melville's solution to the cycle of man dominating man may lie in the concept of the monastery, of a brotherhood of man in which cooperation, not domination, is the goal. This is hinted at in the name of Delano's ship, "Bachelor's Delight," and in the fact that Cereno convalesces in a monastery. —V.M.N.

2340. Ray, Richard E. **BENITO CERENO: Babo as Leader**, AmTQ, 7:1, Sum. 1970, 31-37. Critics have tended to view Babo as either evil incarnate or just an exhibit in an anti-slavery argument. He may be put in perspective if he is seen as a highly intelligent man, who is finally given an opportunity to exercise his leadership ability. Babo has the cunning necessary to trick, overpower, and enslave the whites. Delano's failure to perceive what is really happening on the "San Dominick" is occasioned not by his benevolence, but by his belief that all blacks are stupid. Babo's goal is not reprehensible, and his leadership demonstrates his acumen. All the evil in the story follows from the decision to revolt; Babo's severe treatment of the Spaniards springs from a realization that captives obey only under terrifying and repressive motivation. —V.M.N.

2341. Swanson, Donald R. **The Exercise of Irony in BENITO CERENO**, AmTQ, 7:1, Sum. 1970, 23-25. The "irony of the misapprehension of other people" is illustrated throughout *Plazza Tales*, but especially in Amasa Delano in this story. Perhaps the greatest ironic discrepancy between what Delano wants to see aboard the "San Dominick" and what actually exists is in his observations of the actions and speeches of the mutineer Babo. The captain fails to understand the terrifying rule the latter has imposed on his master, Don Benito. At the end of the tale, he has learned nothing from his experience, for he has continuously failed to see the evil in a world alien to his own preconceptions of it. —V.M.N.

2342. Dew, Marjorie. **The Prudent Captain Vere**, AmTQ, 7:2, Sum. 1970, 81-85. In *Billy Budd*, prudence may be the answer to man's perception that he is alone in a universe indifferent to his potential self-destruction. Vere's first "prudent" act, to have Claggart accuse Billy in the captain's presence, determines the order of events. His desire to "avoid publicity and trouble" leads to Billy's murdering Claggart, and all his ensuing actions are based on caution and reason. Vere takes responsibility for decisions and actions and realizes that freedom of decision is something ordinary men cannot handle. He is aware that neither Claggart nor Billy is responsible for tragic events, but he must act to save the rest of the ship from chaos. He has acted against the "instincts" of the heart in his decision for preserving order and discipline, and the freedom he has exercised is a terrible burden. —V.M.N.

2343. Kenny, Vincent. **Clarel's Rejection of the Titans**, AmTQ, 7:2, Sum. 1970, 76-81. Melville's work indicates that he felt ultimate answers to large questions involving polarized conflicts were unattainable. The three rebels in *Clarel* illustrate this belief. Celio, Mortmain, and Uncar, Clarel's monomaniacal companions on his Holy Land journey, see only the evil in life and choose the wrong ways to attack it. Humpbacked Celio, a lapsed Catholic, sees Christianity as a failure; therefore there is no salvation for him. Mortmain dies, like the other two "titans," isolated from the community by

the narrowness of his vision. Uncar, a disillusioned Civil War officer, "cannot accept anything short of Christian perfection" and does not believe that democracy will achieve a new Eden for man. Clarel learns that to survive one must create new values and not isolate oneself in a fruitless quest for individual truth, pure as the search may be. —V.M.N.

2344. Knapp, Joseph G. **Melville's CLAREL: Dynamic Synthesis**, AmTQ, 7:2, Sum. 1970, 67-76. Although Melville's mastery of the craft is not complete in this poem, a cogent synthesis of polarities emerges. Imagery creates the real unity. The dominant figure is the difficult journey. In Part I it is circular, beset with stones and walls, symbolizing barriers between men. In Part II it is vertical, still circular, but set against a background of oppressive wilderness. Part III develops the star imagery begun in Part II. In Part IV, the pilgrimage is completed and the participants arrive at Christ's birthplace. Death is a concluding part of each major section. Eclipse imagery gives unity to the opening and closing cantos and is a metaphor of the transitory nature of death. The most profound wisdom comes from suffering, experience, and endurance. Throughout the poem, especially in the Epilogue, Melville asserts his discovery that good and evil are an "organic inter-mixture." —V.M.N.

2345. McCarthy, Paul. **Affirmative Elements in THE CONFIDENCE-MAN**, AmTQ, 7:2, Sum. 1970, 56-61. The novel is widely regarded as cynical, nihilistic, and futile, but there are positive elements which lighten this impression. The hard conditions of life along the Mississippi have made most of the passengers cautious of their fellow man. But the boy peddler and the Missouri gentleman show that one can oppose the con man and remain trusting and hopeful. The boy treats others fairly, even when the opportunity to dupe them arises. He perhaps represents a newer, tougher American, able to withstand evil. The Missourian is the only one to confront the con man seriously and emerge with "exceptional stature." He is a rugged non-conformist, well equipped to face the rigors of the frontier, and also possesses the reflectiveness and education characteristic of Easterners, which suggests that a balance of qualities is necessary for survival. —V.M.N.

2346. Parker, Hershel. **Melville's Satire of Emerson and Thoreau: An Evaluation of the Evidence**, AmTQ, 7:2, Sum. 1970, 61-67. In **COCK-A-DOODLE-DOO! and Some Legends in Melville Scholarship**, *American Literature*, 40:2, May 1968, 192-210 [AES, 13:4, Dec. 1969, 1290]), in which S. P. Moss attempted to refute critics who see anti-Transcendentalist elements in Melville's works, he "distorted the history of critical comment." E. S. Oliver's evidence (*Melville's Picture of Emerson and Thoreau in the CONFIDENCE-MAN*, *College English*, 8, Nov. 1946, 61-72) that Emerson was satirized in *The Confidence-Man* as Winsome appears credible. In her edition of *The Confidence-Man* (Hendricks House, 1954) E. S. Foster seems to prove this point beyond doubt, especially with convincing quotes from Emerson's own essays. Evidence that the disciple Egbert in *Confidence-Man* is a satirical portrait of Thoreau can be found in Walter Harding's *Thoreau: Man of Concord* (Holt, Rinehart & Winston, 1960), wherein his aping of Emerson is reported by contemporaries. Melville's well-known dislike of optimistic philosophies makes it likely he would satirize their practitioners. Also, Melville in the mid-1850's wrote for two audiences: his public and himself. It is plausible that he intended parts of *Confidence-Man* as targets of personal satire. —V.M.N.

2347. Mengeling, Marvin E. **Through THE ENCANTADAS: An Experienced Guide and You**, AmTQ, 7:1, Sum. 1970, 37-43. Certain unifying patterns are developed in these tales through a particular point of view, a structural pattern, and a philosophic outlook. Personal references "you" and "we" are used in the first three sketches. In the first four sketches Melville is the reader's guide and suggests he has learned certain ways of viewing life. He drops the personal references at the end of the fifth. The last five sketches are related secondhand in first-person narrative and make no attempt to construct strong reader relationships. The first five follow a four-part pattern of cyclic enchantment similar to that of **Rip Van Winkle**. The sketches were first published in two installments of four and six; Sketch Fifth seems to have acted as a transition, shifting the emphasis from the islands to man's adventures on them. In his treatment of the buccaneers in Sketch Fifth and elsewhere, Melville shows us that even in a "Tartarus" there are bright and redeeming elements. —V.M.N.

2348. George, J. L. **ISRAEL POTTER: the Height of Patriotism**, AmTQ, 7:2, Sum. 1970, 53-56. Recent critical attention has illuminated the skill and genius involved in this long-neglected work. Melville's imaginative use of height and altitude reveals new aspects of his creativity. Potter is born in the high country of the Berkshires, which seems a land of Titans, and a place of "spiritual exaltation," now largely deserted. Height is associated with freedom, safety, and a comprehensive viewpoint. At one juncture, Potter's skill in the rigging of the enemy ship "Ariel" saves his life. Opposed to these concepts are those of depth, entombment, and valleys. At the end, Potter returns to his mountains and their association with the old ideas of patriotism and tradition, but he soon dies. —V.M.N.

2349. Neff, Winifred. **Satirical Use of a "Silly Reference" in ISRAEL POTTER**, AmTQ, 7:2, Sum. 1970, 51-53. Melville's development of a supposedly "silly reference," as Leon Howard described it in **Herman Melville, A Biography** (U. of Calif., 1951), from its source in Fanning's **Narrative of the Adventures of an American Naval Officer** (1806) shows his artistry and satirical skill. Describing the fight between the "Bonhomme Richard" and the "Serapis," Fanning wrote that the moon disappeared behind a cloud as if ashamed of the gory battle. In Melville's description of the battle scene, the moon "grins" and "leers" and is "complacent" and "malignant" at the sight of the carnage. Melville seems to suggest that it is foolish to "attribute guilt feelings to the Man-in-the-Moon"; warring men on earth should feel the onus. —V.M.N.

2350. Rosenberry, Edward H. **Melville and His MOSSES**, AmTQ, 7:2, Sum. 1970, 47-51. The extent of Hawthorne's direct influence on Melville is difficult to ascertain, but in his final stories, **I and My Chimney** and **The Apple-Tree Table**, Melville used three ideas that seem to have forerunners in **Mosses from an Old Manse**—the personification of trees, the symbolic imagery of garret, cellar, and hearth, and the themes of conservatism, rebirth, and integrity. Hawthorne described apple trees as "humorists and odd-fellows"; Melville did not anthropomorphize them, but the idea of linked analogies and metaphors appealed to him. **Mosses** and **Apple-Tree** use the garret as a place of obscure, spiritual ideas. Melville describes the cellar in terms of secrecy similar to those used for Hawthorne's garret. Hawthorne presents the hearth, Melville the chimney, as guardians of tradition. Both are seen as symbols of personal integrity and reserve. —V.M.N.

2351. Bach, Bert C. **Narrative Technique and Structure in PIERRE**, AmTQ, 7:1, Sum. 1970, 5-8. Melville used "narrative and structural devices" that added to the novel's

complexity. Rhythm is achieved through two narrative levels. Third person is most frequent, but first person is used in significant passages. The second level records Pierre's inmost thoughts and feelings and develops his role as the unifying element. The structure is tripartite—a presentation of a choice to the hero and the making of it, a view of an alternative position, and "the hero's facing the results of his choice and his eventual destruction by it." The six major episodes using first-person narrator intrude at significant points that elucidate Pierre's character and actions and foreshadow the end. Each intrusion also clarifies some other part of the novel and helps create a network of thematic patterns. The narrator's acknowledged inability to know Pierre's motives completely emphasizes, as does the subtitle, the ambiguity of *Pierre*.

—V.M.N.

2352. Higgins, Brian. *Plinlimmon and the Pamphlet Again*, SNovel, 4:1, Sp. 1972, 27-38. Plinlimmon's pamphlet "EI" in *Pierre* is a satire on Melville's repeated theme of the discrepancy between Christian ideals and Christian practice. The close parallels with Bacon's essays serve the satire by echoing the Christian practice which is under attack. A comparison with Swift's *Modest Proposal* suggests the model for Melville's sustained irony. In the pamphlet the satiric strategy includes circular arguments, questionable premises and devious rationalizing.

—W.H.M.

2353. Albrecht, Robert C. *White Jacket's Intentional Fall*, SNovel, 4:1, Sp. 1972, 17-26. Contrary to critical opinion, *White-Jacket* is neither a satiric attack on the Navy nor a moral allegory restricted to the narrator and his fall. Instead, it is a unified study of a man who longs to join the self-contained community he sees but is afraid to do so. He sees ship life as a Utopia marred by brutality and evil and determinedly isolates himself from it. He resents a system which can accommodate the evil Bland as well as the good Chase, but these are the men whom he really wants to emulate. In his final fall he commits himself to being and achieves a commitment to life rare for the Melville narrator.

—W.H.M.

2354. Browne, Ray B. *Two Views of Commitment: THE PARADISE OF BACHELORS and THE TARTARUS OF MAIDS*, AmTQ, 7:1, Sum. 1970, 43-47. The first of the two stories is a criticism of those who shirk responsibility and commitment. Its setting, the Temple in London, is described in terms suggestive of an Eden. The Bachelors are overly concerned with food, self-centered, and unmasculine. The second story can be read on several levels. Accepted by the original audience as a travel story, it contains much sexual symbolism dealing with defloration, menstruation, and pregnancy, and, like its companion piece, it offers a critical comment on a way of life. Machines run the girl attendants and will eventually destroy them, having turned them into automatons. The story is also a gargantuan sexual joke. It is clear that Melville's sympathies are with the maidens of the second story, who represent those committed against their will to a life of misery.

—V.M.N.

2355. Campbell, Marie A. *A Quiet Crusade: Melville's Tales of the Fifties*, AmTQ, 7:1, Sum. 1970, 8-12. R. W. B. Lewis's thesis (*The American Adam*, U. of Chicago, 1955) that Melville's major novels reflect a growing awareness of the limitations of innocence and optimism is supported in these short pieces. The lack of regeneration at the end of *Bartleby the Scrivener* and *Benito Cereno* occurs in the other short works, and they indicate a shifting and diverse perspective of ultimately irreconcilable ironies and views. The title character in *Jimmy Rose* is the perpetual innocent whom even

tragedy cannot mature. To the narrator he is representative of an older, finer order, and to be pitied, but the reader is made aware of his blindness and immaturity. **The Fiddler** is also a story of immaturity, lack of commitment, and unregenerated, tragic experience. Although the protagonist of **I and My Chimney**, like Jimmy Rose, represents older values as opposed to his wife's values of progress, fads, and enterprise, again the reader sees his faults, among them a failure to mature. After the collapse of innocence, no resolution seems imminent. —V.M.N.

2356. Willett, Maurita. **The Silences of Herman Melville**, AmTQ, 7:2, Sum. 1970, 85-92. Melville was heir to a number of traditional interpretations of silence. The silence of Nature is frequently illustrated by oceanic calm, which is always an omen of disaster. The silences of animals such as whales and tortoises symbolize man's isolation. There is a wide range of meaning in the silences of men, from the "demonic silence" of Ahab and Pierre to the silences of strength in primitives like Queequeg. Hunilla and Bartleby are most silent. Other notable silences are found in Melville's later "plain" style and in omissions of certain topics. The meaning Melville found in the silence of the past is a most intriguing aspect of his thought and art. —V.M.N.

Edgar Allen Poe

2357. Scherting, Jack. **Poe's THE CASK OF AMONTILLADO: A Source for Twain's THE MAN THAT CORRUPTED HADLEYBURG**, MTJ, 16:2, Sum. 1972, 18-19. The similarities between the two stories are strong enough to suggest that Twain's work was influenced by Poe's story. Both tales involve men seeking revenge "for some unspecified insult," and both are willing to postpone their vengeance until the appropriate time when the victims will suffer and realize vividly at whose hands they suffer. Poe's Montresor and Twain's Stephenson appeal to human vanity to exercise their revenge. —L.W.D.

2358. Hinz, Evelyn J. "Tekeli-li": **THE NARRATIVE OF ARTHUR GORDON PYM as Satire**, Genre, 3:4, Dec. 1970, 379-399. This work has been criticized as a faulty novel or a literary hoax, but it is really an "excellent Menippean satire." Its basic plot is satiric, its form fragmentary and encyclopedic, and its narrator an alazon, a "teller whose attitudes are fundamentally opposed to the import of the tale"—characteristics, according to Frye, of the Menippean satire. The erroneous tendency to view the **Narrative** as a racist tract in which Poe damns the Negro is corrected if we see the repeated cry of the natives, "tekeli-li," as an expression of fear or horror at the white man and his activities. The mixture of "seriousness and humor, meaningfulness and absurdity . . . of fact and fantasy, unity and fragmentation" is explained by classifying the work as a Menippean satire, "a presentation of total and horrifying incomprehension." —T.C.H.

2359. Shulman, Robert. **Poe and the Powers of the Mind**, ELH, 37:2, June 1970, 245-262. Poe's remarkable insight into imaginative understanding emerges most clearly in stories dealing with disintegrating psychological states. Although his aesthetic theory would claim that disintegration leads to the loss of individuality, to the union with Divine Unity and Beauty, his stories seldom show the further, redeeming step. —K.D.H.

Henry David Thoreau

2360. Hoeltje, Hubert H. **Misconceptions in Current Thoreau Criticism**, PQ, 47:4, Oct. 1968, 563-570. Modern critics have tried to claim significance for Thoreau out-

side of and antithetical to his true accomplishment. He is not a great social seer or a Pater-like aesthete. He is a mystic by way of his transcendental devotion to nature. Current portraits of him seek to deny his preoccupation with nature, or to separate that from his transcendentalism, to make his idealism more unfashionable. To refute these views, it is necessary only to read Thoreau. —K.D.H.

VII. NINETEENTH CENTURY, 1870-1900

Paul Lawrence Dunbar

2361. Fox, Allan B. **Behind the Mask: Paul Lawrence Dunbar's Poetry in Literary English**, TQ, 14:2, Sum. 1971, 7-19. Most critics have regarded Dunbar's dialect verse as his major contribution. However, most of his poems are in literary English. He was often conventionally genteel and sentimental, but he could also ironize the very conventions that made him fashionable in the 90's. Dunbar's dialect verse is stereotypical, but his poems in literary English at times demonstrate a genuinely felt tension. They deserve more praise. —S.G.K.

Sarah Grand

Cf.: Item 2366.

Henry James

2362. Miller, James E., Jr. **Henry James: A Theory of Fiction**, PrS, 45:4, Win. 1971-72, 330-356. James, although he never set down his complete thoughts on fiction, felt that the writer's culture, experience, and imagination were the forces involved in creating successful fiction. He had distinct, liberal ideas about his subjects and included ideas about sex and the entire range of human consciousness. His perceptive insights about plots, actions, centers, characters, setting, point of view, form, structure, and style all culminated in a great body of fiction which moved the novel from the Victorian to the Modern era. His was the ultimate achievement in American fiction, and he laid the foundation upon which writers such as Joyce, Woolf, and Faulkner could build. —L.W.D.

Mark Twain

2363. Kraus, W. Keith. **Mark Twain's A DOUBLE-BARRELED DETECTIVE STORY: A Source for the Solitary Oesophagus**, MTJ, 16:2, Sum. 1972, 10-12. Twain intended his detective story to be a parody of Doyle's Sherlock Holmes and based his tale on **A Study in Scarlet**. Twain's famous references to a "solitary oesophagus" seem to have been taken from Doyle's reference to a "solitary traveler." —L.W.D.

2364. Arner, Robert D. **ACTS Seventeen and HUCKLEBERRY FINN: A Note on Silas Phelps' Sermon**, MTJ, 16:2, Sum. 1972, 12. Acts 17:29 was directed toward the Athenians, but Twain applies the passage to the slave-holding Southerners. Also a central character in Acts 17 is named Silas, thus it is no accident that Twain has Silas Phelps use this verse. —L.W.D.

2365. D'Avanzo, Mario L. **In the Name of Pudd'nhead**, MTJ, 16:2, Sum. 1972, 13-14. Twain chose the name Pudd'nhead with great care and purpose, probably selecting the material in Franklin's **Poor Richard's Almanack**. The name indicates that the character

is "a failure both economically and socially." Twain, unlike the townspeople at Dawson's Landing, felt that Wilson had a remarkable degree of genius and intelligence in his own way. Wilson brings "truth, goodness, and intelligence" to Dawson's Landing, although he is rejected and ridiculed.
—L.W.D.

2366. Rowlette, Robert. **Mark Twain, Sarah Grand, and THE HEAVENLY TWINS**, MTJ, 16:2, Sum. 1972, 17-18. Grand's novel may have helped Twain improve **Pudd'nhead Wilson**. Twain read the novel with interest and made hundreds of notations in the margins. Originally, Twain had included in **Pudd'nhead Wilson** a tale about Siamese twins, but he may have removed them because Grand's handling of twins struck him as being inappropriate. It is likely that Twain read her novel before he revised **Pudd'nhead Wilson**.
—L.W.D.

2367. Bie, Wendy A. **Mark Twain's Bitter Duality**, MTJ, 16:2, Sum. 1972, 14-16. While many critics have called Twain's concern with duality a narrative device or a product of schizophrenia, the good/evil duality of man is a persistent theme throughout his works. The most obvious examples of duality occur in **The Mysterious Stranger** and **Letters from the Earth**.
—L.W.D.

2368. Harrison, Stanley R. **Mark Twain's Requiem for the Past**, MTJ, 16:2, Sum. 1972, 3-10. The biographical critics have neglected to notice that Twain's life "paralleled the life of the nation in the 19th century." His early life coincided with the "brashness and childlike optimism" of a young U.S., and his later years reflected the disillusionment and solemnity of an older, experienced nation. Twain's works reflect these periods in his life and in the nation's history. His early love for the past can be connected to the feelings prevalent in the South in the antebellum period. His later works illustrate his realization that the simple, exuberant world of youth had passed by.
—L.W.D.

2369. Vanderbilt, Kermit. **Mark Twain Writes to Poet Longfellow**, MTJ, 16:2, Sum. 1972, front cover. [Reproduced is a letter dated June 4, 1877, which Twain wrote to Longfellow, suggesting that Longfellow, Lowell, Whittier, and Holmes urge President Hayes to appoint William D. Howells to a government post in Switzerland (an appointment later rejected by Howells).]
—L.W.D.

2370. MTJ, 16:2, Sum. 1972, back cover. [Reproduced are letters from Wernher von Braun and astronaut Neil A. Armstrong expressing their delight to Cyril Clemens at being elected Knights of Mark Twain.]
—L.W.D.

Cf.: Items **2357** and **2386**.

VIII. TWENTIETH CENTURY

Maxwell Anderson

2371. Weathers, Winston. **WINTERSET: The Archetypical Stage**, Mon/TuMS, No. 4, 1968, 97-102. In this work Anderson uses "four basic symbols—the Rock, the River, the Bridge, and the Cave"—negatively "or in negative variations" to build a play that transcends the elements of particular time and place. Thus the rock becomes not a foundation but a symbol of suffering and tragedy, analogous to the myth of Prometheus; the river symbolizes death, not life; the bridge symbolizes, not transcendence (as elsewhere in literature), but frustration as a barrier to escape; the cave (the

basement room) symbolizes death or the grave. Together they present "an archetypal message: The Universe, with its potential for life, strength, and transcendence, is tragically corrupted into death, suffering, imprisonment, and frustration." —J.S.P.

Sherwood Anderson

2372. Sutton, William A. *Exit to Elsinore*, Mon/Ball, 7, 1967, 1-45. Anderson wrote originally to find therapy for an inner illness. The period 1907-1913 was one of crisis and decision for him, for at this time he suffered an amnesia attack that he saw as a determinant in his life, and he began to neglect business for writing. Two documents—the unique letter he sent from Cleveland to his wife in Elyria while he was still in the throes of his attack, and a letter of 1916 in which he includes rare, frank comments on it—give unusual insight into the genesis of the fictional process in this artist and provide the basis for further study. The mainstream of the meaning Anderson put into this compulsive letter and his comments upon it relate directly to the insecurity and unrest he then felt. —M.A.G.

James Baldwin

2373. Lee, Robert A. *James Baldwin and Matthew Arnold: Thoughts on "Relevance,"* CLAJ, 14:3, Mar. 1971, 324-330. Baldwin's stature as a major writer declined in the 60's probably as a result of demands made upon the black writers. Two influences appear to work on the Negro American writer: one is a call for black themes, for the socially oriented novel; the other is a call for the development of a black aesthetic that is both radical and experimental. This desire for things black, the discarding of Western traditions and form may be salutary, but it also may be disastrous. —Ly.B.H.

John Barth

2374. Tatham, Campbell. *The Gilesian Monomyth: Some Remarks on the Structure of GILES GOAT-BOY*, Genre, 3:4, Dec. 1970, 364-375. The complexity of Barth's novel is illuminated by examining the way Barth manipulates the monomyth of the heroic quest, the characteristics of which were discussed by Joseph Campbell (*The Hero with a Thousand Faces*, Meridian, 1949). Barth's indebtedness to Lord Raglan (*The Hero: A Study in Tradition, Myth and Drama*, Oxford U., 1937) is less significant structurally than his use of Campbell. The parentage of Giles, his self-identification as a hero, his mentors, and the stages of his quest are ironic manipulations of Campbell's pattern of the heroic quest but to profoundly different purposes. Giles discovers a "void which is not 'all-generating,' but which is Ultimate Paradox." Barth thus turns cosmic disorder into aesthetic order, the subject matter of art which we are to appreciate. —T.C.H.

Hamilton Basso

2375. Rocks, James E. *Hamilton Basso and the World View from Pompey's Head*, SAQ, 71:3, Sum. 1972, 326-341. A general assessment of Basso's work reveals his deep response to the polar qualities of southern experience—a tension between love and hate, detachment and involvement. All of his writings, including his journalism, which is more consistent in quality than his novels, reveal a sympathetic, though at times censorious, critic of southern tradition. From his earliest work, with few exceptions as in his *Greenroom* (1949), Basso reveals the vitality of the South that seeks to contain itself in some order. —R.D.J.

Saul Bellow

2376. Salter, D. P. M. **Optimism and Reaction in Saul Bellow's Recent Work**, CritQ, 14:1, Sp. 1972, 57-66. Despite the portrait of the world as complex, ugly, and revolting in *Mr. Sammler's Planet* (1969), Bellow manages to convey a sense of the possibilities of the present and the hope of happiness. The novel therefore is a significant deviation from the theme of Hero-As-Victim in Bellow's earlier works. —F.E.

Ray Bradbury

2377. Mengeling, Marvin E. **Ray Bradbury's DANDELION WINE: Themes, Sources, and Style**, EJ, 60:7, Oct. 1971, 877-887. In the first half of this initiation story, Doug Spaulding learns about life. In the second half, he discovers death, comes to understand the cyclic nature of all things, and learns that he should pass on his new knowledge. Other themes are Bradbury's distrust of mechanization without human values and of modern life styles. Bradbury seems to have been influenced by Melville, Whitman, Twain, and possibly Hawthorne. The structure of the novel arises not only from the spiritual journey motif, but also from the three scenes of wine making. Bradbury's imagistic style is distinguished by concrete-abstract combinations and by an exceptional concentration. —L.H.M.

Truman Capote

2378. Clarke, Gerald. **Checking in with Truman Capote**, Esquire, 78:5, Nov. 1972, 136, 137, 187-188, 190 (Interview). At 48, Capote reveals himself as wealthy, troubled, but able to be genial. In literature he prefers authors now dead. Ambivalent about Melville, he dislikes Faulkner and Hemingway, likes Mailer as an essayist and thinks him a better writer than Vidal. Updike, he says, writes well, but his effects are superficial. Two-thirds finished, Capote's latest novel, *Answered Prayers* (a projected 800 pages) is coming along well—his "principal work," as he sees it. Despite criticism, he has "a steadfast and intensely loyal band of admirers." One finds in him not only "gaiety and humor" but "also the sometimes bitter loneliness of the perpetual rebel." —J.S.P.

Countee Cullen

2379. Daniel, Walter C. **Countee Cullen as Literary Critic**, CLAJ, 14:3, Mar. 1971, 281-290. Cullen was, for a short time, assistant editor of the magazine *Opportunity*, which was an outlet for black writers. In his column *The Dark Tower*, Cullen commented on contemporary plays, was concerned with how white America evaluated the Negro life experience, noted the importance of the Negro preacher as a unifying symbol for Negro poetry, and encouraged the development of Negro poets and artists. He acknowledged a Negro culture apart from that of the white and believed the artistic development of the Negro was dependent upon expressions of this culture. —Ly.B.H.

Theodore Dreiser

2380. Vance, William L. **Dreiserian Tragedy**, SNovel, 4:1, Sp. 1972, 39-51. Dreiser's concept of tragedy has more in common with the wonder and vision of Macbeth than with the scientific determinism of his time. In his explorations of the ambiguous relationships of freedom to determinism and determinism to chance, he shows that his characters make choices as to their future and feel guilty in their choices. At the same time he suggests that life prejudices their choices and ultimately transcends their guilt.

As a thinking author he cannot explain their plight, and certainly his characters themselves live more by instinct than reason. Their real misery is their isolation from one another, caused by combinations of choice and passion, chance and predestination, which make their loved ones so much less than their ideals. —W.H.M.

Ralph Ellison

2381. Fass, Barbara. **Rejection of Paternalism: Hawthorne's MY KINSMAN MAJOR MOLINEUX and Ellison's INVISIBLE MAN**, CLAJ, 14:3, Mar. 1971, 317-323. These works are concerned with paternalism. Both heroes come to a city to seek help from contacts who find this laughable. They are advised not to return home, and the heroes must become self-reliant. Ellison deliberately named a father-figure Emerson because the American essayist encouraged American self-reliance and cultural development. A parallel to Emerson may be seen in the black militant writers in their rejection of all things white and a return to African roots. Ellison, however, lacking interest in African culture, insists on shaping his artistic form from a literary background. If black militants believe their status is that of a colonial people, it is suggested that they go to colonial America and its literature to find an identity. There is an interdependence of cultures that cannot be ignored. —Ly.B.H.

William Faulkner

2382. Dabney, Lewis M. **Faulkner, the Red, and the Black**, ColuF, 1:2, Spring 1972, 52-54. The Indian characters in *A Justice*, *The Bear*, *A Courtship*, and *Lo!* represent the first phase of the Yoknapatawpha chronicle; they illustrate the past to both whites and blacks. In highly imaginative incidents, which are nevertheless based on fact, Indians figure in the meeting of three races along the Southern frontier in the early 19th century. Each race takes from the others; each has its own superiorities and its own guilt. Thus Faulkner illustrates his belief in the unity of man. —M.S.

2383. Davis, William V. **THE SOUND AND THE FURY: A Note on Benjy's Name**, SNovel, 4:1, Sp. 1972, 60-61. Benjy's name is doubly appropriate because its biblical origins suggest two apt meanings: "Son of sorrow" and "Son of the South." —W.H.M.

2384. Rhynsbarger, Mark. **Student Views of William Faulkner I**, MoOc, 1:2, Win. 1971, 264-269. Intense moral dichotomies are integral to Faulkner's novels. *Darl* (*As I Lay Dying*), *Quentin* (*Sound and the Fury*), and *Labove* (*Hamlet*) are the author attempting to put himself into his art in order to take the sting out of his life and to accept his fiercely ambivalent position toward the South. All three express respect for and mistrust of language. Faulkner's "genius consists in an infallible sense of proportion, capable of finding the universal in the particular and the human in everything." —S.G.K.

2385. Fischel, Anne. **Student Views of Faulkner II**, MoOc, 1:2, Win. 1971, 270-274. In Faulkner, inherited memory and guilt explain many of the difficulties of language, structure, and chronology. His myth of Southern original sin attributes it to the taming of the land and the enslavement of blacks. Neither reason nor violence can liberate his characters from the burden of the past. But, not only exempt from doom, *Lena Grove* (*Light in August*) and *Dilsey* (*Sound and the Fury*) represent the only possibility of hope. Their capacity for acceptance explains their ability to endure. —S.G.K.

F. Scott Fitzgerald

2386. Brogunier, Joseph. **An Incident in THE GREAT GATSBY and HUCKLEBERRY FINN**, MTJ, 16:2, Sum. 1972, 1-3. In Fitzgerald's novel when Nick envisions Myrtle Wilson's death, he recalls his thoughts as the train passes the scene of Myrtle's death. Huck recalls the scene of Boggs's death in the same vein. Both incidents focus on the reenactment of the killings, and in both cases the murderer escapes. Other parallels show that Fitzgerald indeed had Twain's novel in mind when he wrote the scene. Also, Fitzgerald's fondness and admiration for Twain's works is well known.

—L.W.D.

Ernest Gaines

2387. Stoelting, Winifred L. **Human Dignity and Pride in the Novels of Ernest Gaines**, CLAJ, 14:3, Mar. 1971, 340-358. Gaines peoples his novels with characters determined to act with dignity and maintain a code of conduct despite the odds. It is not the rightness or wrongness of any choice a character makes that concerns Gaines, but the manner in which a character handles a decision. This search for dignity and pride is dramatized in two of his novels, **Catherine Carmier**, and **Of Love and Dust**, in which all characters, black or white, exhibit dignity and demonstrate fierce pride, regardless of the situation thrust upon them. The value of human independence allows them to survive.

—Ly.B.H.

Joseph Heller

2388. Sale, Richard B. **An Interview in New York with Joseph Heller**, SNovel, 4:1, Sp. 1972, 63-74 (interview). Heller thinks through carefully the artistry of his novels. He organized **Catch-22** around the three combat missions, to Avignon, to Bologna, and to Ferrara. He believes many people are innocents like Yossarian, who nevertheless acquires a dark moral consciousness in the end. Heller avoids humor for its own sake and cut **Catch-22** considerably for that reason. His new novel **Something Happened** will lack humor, stressing the melancholy of a middle-aged man whose life bores him into writing a novel.

—W.H.M.

Chester Himes

2389. Nelson, Raymond. **Domestic Harlem: The Detective Fiction of Chester Himes**, VQR, 48:2, Sp. 1972, 260-276. The novelty of Himes's **Harlem Domestic** series is in the variety of character types, grotesque comedy of violence, and sparse descriptive style moving beyond naturalism to the folk-traditions of black American culture. Himes captures the spirit of the Harlem Renaissance and molds its substance and the literature of protest into a balanced response to experience. As a unit, the series is an imaginative history of the changing society of black Americans over two decades of history. Himes claims the detective novel isolates for black people the pertinent depravity of American life. Each of the five novels between 1958 and 1961 poses a problem of corruption in personal and communal life, threatening its precarious balance, and each is explained by the discovery of a single guilt which restores the balance and defines the worth of the sympathetic characters. The cultural antecedents of Grave Digger and Coffin Ed give them the moral authority of the "bad nigger" of black folklore. They are brutal in order to create order. In **Cotton Comes to Harlem** and **Blind Man with a Pistol**, in which Himes attempts to bring white racist society explicitly into the works, the range of reference and complexity of motivation blunt his technique and adulterate his message.

—R.E.W.

Bill Hutton

2390. Fiedler, Leslie A. **Bill Hutton**, *Esquire*, 78:4, Oct. 1972, 135, 200. Hutton's two books, *The Strange Odyssey of Howard Pow* (short stories) and *A History of America*, reveal a strange hybrid of personalities, funny, bitter, simple, and complex. Drugs are part of his "'magic' world," but he is influenced more by television, which has reshaped his "basic sensibility" as the movies reshaped that of the previous generation. He gives us, as did Twain, "the true, the authentic America," which is to say, a nightmare world. (At 30, Hutton is reported institutionalized; his third book, once scheduled for publication, remains unpublished.) —J.S.P.

Le Roi Jones

2391. Miller, Jeanne-Marie A. **The Plays of Le Roi Jones**, *CLAJ*, 14:3, Mar. 1971, 331-339. According to Jones, the black writer has the advantage of working both outside and inside the white culture. He should remain separated from the white in order to aid in the destruction of forces that have polluted everything black. In Jones's idea of the revolutionary theater, the black writer should be a moralist. He follows his own advice in his plays. Peopling his plays with angry characters, and attacking and accusing, he dramatizes all the problematical situations of being a black man in America. In brutally frank presentations, Jones attempts to shock in order to change men's hearts and liberate the minds of black people. —Ly.B.H.

Kenneth Keniston

Cf.: Item 2249.

Alan Lelchuk

2392. Roth, Philip. **Alan Lelchuk**, *Esquire*, 78:4, Oct. 1972, 133, 198. Lelchuk's first novel, *American Mischief* [read in Ms] promises well for his future as a writer, although its two halves are unequal in merit. The first, comic half is the better: "no novelist has written with such knowledge and eloquence of the consequences of sexual passion in Massachusetts since *The Scarlet Letter*." In the second half, mood and motive darken, "the prose is undistinguished," and a new subject emerges. Lelchuk implies a comparison between himself and Dostoevsky, but he hasn't achieved such stature yet, though he is certainly "a genuine and irrepressible novelist." —J.S.P.

Sinclair Lewis

2393. Schorer, Mark. **Sinclair Lewis**, *Mon/MnPAW*, No. 27, 1963, 1-47. Like his main characters, Lewis was constantly in search of a vague and elusive reality better than the one in which he lived. His 22 novels share this common theme of the pursuit of some unattainable reality. Lewis was heavily influenced by Thoreau, who insisted upon the basic freedom and integrity of the individual, and Wells, who depicted the attainment by the commonplace, middle-class person of the kind of freedom Thoreau described. Lewis's quest was complicated by his ambivalence between the liberal and conservative, the nonconformist and the conformist. An examination of his five major novels provides evidence of this duality. In *Main Street* (1920), Carol Kennicott yearns for freedom, and it is the middle-class virtues of her husband that triumph; but in *Babbitt* (1922), the aspirations of a small-time businessman are satirized. In *Arrowsmith* (1925), latent idealism seems to surface, and the characters' dedication to scientific truth and the higher virtues can not be compromised. But in *Elmer Gantry* (1927) the emphasis is again on the decay of American life. In *Dods-*

worth (1929), the main character, with all his middle-class virtues, is treated sympathetically, and what Lewis believed in is finally made clear: "a downright self-reliance, a straightforward honesty, a decent modesty, corn on the cob, and apple pie." —D.K.K.

Norman Mailer

2394. Rader, Dotson. **The Day the Movement Died**, *Esquire*, 78:5, Nov. 1972, 130-135, 194, 196-198. [The article summarizes the events and conversations leading up to Dec. 6, 1971, when the radical left staged an anti-war benefit in the Cathedral of St. John the Divine in New York, and the event itself. The participants included Mailer (who wrote a play for the occasion) and Tennessee Williams, who spoke, together with Mailer, against the war. Theft helped to make a disaster of the evening, which marked the death of the New Left.] —J.S.P.

Mary McCarthy

2395. Rahv, Philip. **The Editor Interviews Mary McCarthy**, *MoOc*, 1:1, Fall 1970, 14-25. [The novelist discusses the Vietnam War, current developments in France, the cult of film, radicalism, the avant-garde, and the relationship between art and politics.] —S.G.K.

Thomas Merton

2396. Glimm, James York. **Exile Ends in Satire: Thomas Merton's Cable to the Ace**, *Cithara*, 11:1, Nov. 1971, 31-40. In *Cables to the Ace* (1968) 88 poems and prose pieces satirize worldly values and man's enslavement to communications media "until the reader is led to see the spiritual perspective." —S.M.A.W.

Barton Midwood

2397. Singer, Isaac Bashevis. **Barton Midwood**, *Esquire*, 78:4, Oct. 1972, 132, 198. Midwood is worth attention because he is an individualist, not just a follower of current literary trends and favorites; his "black humor" is wildly comic, and his use of language precise. One hopes and believes Midwood will turn from black humor to "the humor of the situation and the character." "A master of dialogue," Midwood offers a genuine humor. Both comedian and skeptic, he can often surprise. —J.S.P.

Judith Rascoe

2398. Schorer, Mark. **Judith Rascoe**, *Esquire*, 78:4, Oct. 1972, 134, 198, 200. Rascoe's six published short stories indicate her particular talent. [*A Lot of Cowboys*, *Brief Lives*, *from Next Door*, *Twice Plighted*, *Once Removed*, and *Small Sounds and Tilting Shadows*, this last appearing in the current *O. Henry Memorial Prize Short Stories* are discussed.] The themes of her work are "the discontinuity, the incoherence of experience" and "the failure of communication, the lonely horror of anonymity, and the pathos of disengagement." Of these four stories the last most fully evokes these themes. Rascoe approaches perfection in showing us man's loneliness, at once comic and paradoxically, "nearly cosmic." —J.S.P.

Wallace Stevens

2399. Silverman, Stuart. **THE EMPEROR OF ICE-CREAM**, *WHR*, 26:2, Sp. 1972, 165-168. This work is a surrealistic association of circus-like images contrasting life

and death, beauty and ugliness, and reality and appearance. It acknowledges the reality and stark dignity of death, without hint of supra-mundane God. "Let be be finale of seem" can be construed as let death be acknowledged as the final reality of life. The emperor is a symbol of crude vitality, rolling a big cigar between his teeth, presiding over the melting sweetness of the world.
—H.E.S.

2400. Bevis, William W. *The Arrangement of HARMONIUM*, ELH, 37:3, Sept. 1970, 456-473. The arrangement of the poems in this volume (1922) often obscures their meaning. Adjacent poems, for example, may call for contrasting responses to the same image. However, many of the poems had been published previously; some obscurities can be dealt with if the poems are considered in their original groupings. Images then reinforce one another from poem to poem, and Stevens's semi-private symbolism begins to emerge. It is clear that Stevens intended the order of the poems in *Harmonium* to generate contrasts.
—K.D.H.

William Styron

2401. Markos, Donald W. *Margaret Whitehead in THE CONFESSIONS OF NAT TURNER*, SNovel, 4:1, Sp. 1972, 52-59. A full understanding of Styron's intention depends on recognizing that Margaret Whitehead represents both the symbol of Nat Turner's frustrations and the means to spiritual rebirth in the last moments of his life. As an attractive white woman she stands for all the emasculations which rob Nat and his people of their human dignity. Yet as the white woman with whom he was most intensely involved she is a human victim for whose death he must feel remorse.
—W.H.M.

2402. Pearce, Richard. *William Styron*, Mon/MnPAW, No. 98, 1971, 1-47. Styron's fiction demonstrates that a potential for senseless, accidental violence lies beneath the calm, affluent exterior of modern life. Styron is part of the literary generation traumatized by World War II and the horror of Hiroshima. He thus often takes war as the central American condition, inexplicable and morally unjustifiable. His novels are charged with violent, irrational energies, and his vision is "neo-apocalyptic" in its denial of the possibility of knowledge, order, or salvation. However, Styron has Christian humanism and faith in literature as a way to knowledge and order; his ambivalence is documented in his novels. *Lie Down in Darkness* (1951), his first, is an original achievement in imagination and control, despite its resemblance to Faulkner's *The Sound and the Fury*. It is structured to undermine causal connections between past, present, and future, and documents Peyton Loftis's futile search for an emotional and ethical center to her life. She is destroyed by forces too powerful to be hidden beneath polished suburban surfaces and Southern manners. The novella, *The Long March* (1953), illustrates a similar absurdity and capriciousness; however, through Captain Mannix, Styron demonstrates that compassion and justice cannot be destroyed totally by the irrational bureaucracy of post-modern life. *Set This House on Fire* (1960) is less affirmative in its attack on the genteel façade of American life and our hidden violence. The action and characters reinforce our vision of the eternal apocalypse lurking beneath American optimism and Christianity's false hopefulness. In *The Confessions of Nat Turner* (1967) Styron attempts Turner's redemption through divine intercession and undercuts his characterization. Turner's redemption and character are ambiguous because Styron could not create a completely successful black revolutionary and thus could not fully realize the potential of his narrator. Styron's works document the loss of human values while struggling to preserve them.
—D.G.

Alice B. Toklas

2403. Sutherland, Donald. **Alice, Gertrude and Others**, PrS, 45:4, Win. 1971-72; 284-299. [Reproduced is a memoir from Sutherland's unpublished autobiographical account, **Assorted Agonies**. He reminisces about his experiences with Toklas, Gertrude Stein, Carl Sandburg, and others.] —L.W.D.

Jean Toomer

2404. Bell, Bernard. **A Key to the Poems in CANE**, CLAJ, 14:3, Mar. 1971, 251-258. As an essentialist, Toomer believed man was composed of intellect, emotion, and body. He believed it imperative that man synthesize these elements and dramatized his theory of personality. However, Toomer appeals more to the senses than the intellect. The poems in **Cane** are functional, serving as transitional devices between the poetry and prose. In Parts One and Two the poems focus on the rural and urban respectively. Poems in Part Three synthesize the earlier sections. A detailed analysis of the poetry shows that Toomer attempted to harmonize man's nature and his surroundings.

—Ly.B.H.

2405. Chase, Patricia. **The Women in CANE**, CLAJ, 14:3, Mar. 1971, 259-273. Toomer weaves into this novel his archetypal woman, his vision of womankind. Using a number of women, each identifying an aspect of womanhood—beauty, indifference, irresponsibility—Toomer makes statements or answers questions. Women serve him as vehicles of expression. Some are "primitive" or earthy, rural women, who characterize a reaction to life in the South. Others typify Northern urbanized life reacting to the societal strictures of an industrialized environment. Toomer ends his novel with the one woman who is the final statement of all his women, his bridge of mankind.

—Ly.B.H.

2406. Westerfield, Hargis. **Jean Toomer's "Fern": A Mythical Dimension**, CLAJ, 14:3, Mar. 1971, 274-276. The name "Fern" points up the Jewish and Christian myth of **Cane**. In the early part of the novel Jewish references in connection with Fern mark the work as a departure from the usual black Southern approach. Later Toomer invests her with Christian attributes. Fern becomes a virgin, rejecting men and paralleling the Incarnation. Toomer increases his use of Christian symbolism throughout the rest of the work and thus raises Fern to a position of respect.

—Ly.B.H.

2407. Waldron, Edward E. **The Search for Identity in Jean Toomer's ESTHER**, CLAJ, 14:3, Mar. 1971, 277-280. Toomer's short story in **Cane** can be read on three levels. The surface level is a love story of a frigid girl. Another level tells the story of the relationship of the light-skinned American Negro and the black community. A third level treats the American Negro's search for his link with Africa. Toomer rejects the restriction of race and believes that man's salvation lies in his humanity. —Ly.B.H.

Lionel Trilling

2408. Krupnick, Mark L. **Lionel Trilling: Criticism and Illusion**, MoOc, 1:2, Win. 1971, 282-287. Trilling's early criticism emphasizes the relationship between literature and society, but, as his career has progressed, he has increasingly demonstrated an impulse toward disengagement. **The Opposing Self** (Viking, 1949) presents the individual abstracted from history. His anthology **The Experience of Literature** (Holt, Rinehart & Winston, 1967) is a monument to a generation that learned to believe only in art. Trilling's views of art and culture make him a defender of the established

order. His preoccupation with tragedy renders him incapable of responding fully to any subject but that of loss and defeat. Trilling's latest work, **Literary Criticism: An Introductory Reader** (Holt, Rinehart & Winston, 1970), reflects mandarin exclusiveness and sees criticism as connoisseurship. His aestheticism reflects revulsion against American culture and is consistent with a long silence on contemporary writing.—S.G.K.

Robert Penn Warren

2409. Weathers, Winston. **BLACKBERRY WINTER and the Use of Archetypes**, Mon/TuMS, No. 4, 1968, 103-110. Archetypal elements function importantly in Warren's story, though he has transformed them for his particular purposes. In setting he uses the structural devices of the "First Paradise," the "Sacred River," and the "Path in the Wood"; the "Mysterious Stranger" and Old Jebb are character archetypes, and the "Journey" is an archetype of event. The story is perhaps best read in the light of these traditional elements and seen as an embodiment of "the myth of human maturing."
—J.S.P.

Tennessee Williams

Cf.: Item **2394**.

Richard Wright

2410. Timmerman, John. **Symbolism as a Syndetic Device in Richard Wright's LONG BLACK SONG**, CLAJ, 14:3, Mar. 1971, 291-297. Wright's characters, cast in a mold of violence, strive to define external reality and their existence, and to redeem themselves by asserting their humanity, individually and tribally, a struggle dramatized in this work. Symbols attached to each of the characters are essential to the understanding of the reactions of these characters. The heroine's failure, for example, to cope with external reality is symbolized by her inability to cope with her crying baby, and her parallel inability to cope with a white salesman who rapes her. Their individual responses reflect a black, corporate response.
—Ly.B.H.

2411. Lawson, Lewis A. **Cross Damon: Kierkegaardian Man of Dread**, CLAJ, 14:3; Mar. 1971, 298-316. In **The Outsider** Damon embodies the Kierkegaardian man of dread; probably Wright was influenced by Kierkegaard's **The Concept of Dread**. The extension of this concept involves abundant use of Christian symbolism, and works to rationalize the web of guilt developed around Damon. An analysis in this light demonstrates the author's Christian rather than his existential view.
—Ly.B.H.

Fiction

2412. Krupnick, Mark L. **Notes from the Funhouse**, MoOc, 1:1, Fall 1970, 108-112. The works of the contemporary American avant-garde, unlike those of the great cosmopolitans Borges, Beckett, and Nabokov, "are as empty as they are complicated." The serious themes of the classical modernists become farce in the fictions of Barth and Barthelme. Elaborate playful techniques do not disguise the fact that the new American writers lack any truly original sensibility.
—S.G.K.

2413. Singer, Isaac Bashevis, and others. **Which Writer Under Thirty-five Has Your Attention and What Has He Done to Get It?** Esquire, 78:4, Oct. 1972, 132, 133-135, 198, 200. [In separate replies, four writers discuss the fiction of Bill Hutton, Alan Leichuk, Barton Midwood, and Judith Rascoe. For abstracts, see Items **2390**, **2392**, **2397**, and **2398**.]
—J.S.P.

2414. Wolfe, Tom. **Why They Aren't Writing the Great American Novel Anymore**, *Esquire*, 78:6, Dec. 1972, 152-158, 272. From a hierarchy of novelists (plus some playwrights and poets), men of letters, and journalists, journalists emerged in the mid-60's as the most innovative and important writers of prose in America. Capote's *In Cold Blood* spurred this new journalism, later exemplified by such people as John Sack, George Plimpton, Hunter Thompson, Norman Mailer, and Gay Talese. As novelists turned away from social realism, the journalists rushed in, learning techniques of realism from such authors as Fielding, Smollett, Dickens, Balzac, and Gogol; shifting point of view at will, they have been able to move the reader closer to absolute involvement in a way James and Joyce never did. Although the novel has lost its former "supreme status," the new journalism has not yet secured its own position; yet it cannot be ignored artistically. It is the form to look to today. —J.S.P.

2415. Wolfe, Tom. **Appendices to the Foregoing Work**, *Esquire*, 78:6, Dec. 1972, 159, 274, 276, 278, 280. [Five "appendices" amplify the discussion of aspects of novel-writing and the New Journalism touched upon in Wolfe's previous article (see preceding abstract).] (1) Objections to the new journalism parallel those to the realistic novel in the mid-18th century—it was "low" and (dwelling as it did upon manners), superficial. (2) Social realism was a major concern of the early English novelists; only later (from the 1960's) was it subordinated to a spiritual aim deriving from classical tradition. (3) The new journalism is a relatively new phenomenon. Important differences separate it from the work of such people as the early realists, essayists, and autobiographers; Boswell, Dickens, Twain, and others come closer to the new journalist but do not duplicate his approach. (4) Just as the "man of letters," who reigned in England between 1820-1840, was dethroned by the realistic novelist, so a similar elite, apparently rising in New York a decade ago, were overwhelmed by a new "horde of Visigoths, the New Journalists." (5) For the new journalists, mastery of technique is superior to moral demonstrations, which gives them objectivity. —J.S.P.

General

2416. Smith, Henry Nash. **Tensions in the Humanities**, *VQR*, 48:2, Sp. 1972, 185-191. For several decades artists in Europe and America have repudiated the affirmative view of man which prevailed in the later 19th century. The early stage is reflected in Hemingway after World War I. A bleaker moral landscape in which society and its institutions are seen as meaningless or actively malign has appeared recently. Critics repudiate the humanistic tradition. Militants see the teaching of literature of the past as objectionable because it has an aristocratic flavor, and they charge that the pseudo-scientific approach of literary scholarship avoids social commitment. They insist that humanistic education is authoritarian. By exposing students to incendiary writing, the Academy has exerted some revolutionary influence, but this process is not a doctrinaire commitment, and it should not be. —R.E.W.

2417. Schneidau, Herbert N. **The Age of Interpretation and the Moment of Immediacy: Contemporary Art vs. History**, *ELH*, 37:2, June 1970, 287-313. Modern art, in all its phases, is turning away from the traditional dichotomies. For one thing, art and life are no longer separable; art was dragged out of the palace and into the streets of Chicago in 1968. Art is no longer timeless, but transient, embracing planned obsolescence. Art has become democratized; it no longer needs interpreters. It is sensational, not visual or intellectual. It is anti-history, taking history to represent The System. It is the logical result of 100 percent Americanism in aesthetics, with our

Puritan revolutionary assumption that our culture is superior to all that have gone before. —K.D.H.

WORLD LITERATURE IN ENGLISH AND RELATED LANGUAGES

AFRICA

Christopher Okigbo

2418. Mazrui, Ali A. **Abstract Verse and African Tradition**, Zuka, 1, Sept. 1967, 47-50. Because abstract poetry is not in the traditions of great poetry in African languages, Okigbo's poetry represents a break with indigenous poetic expression. In his abstract poetry, like other abstract poetry in English, much is left to the reader's imagination in determining meaning. Where all are right, none is wrong. Parallels can be found in Protestantism and liberalism, both alien to Africa. In one, the individual's spiritual imagination becomes the touchstone; in the other, his ideological imagination. In the traditional African poem there is intelligibility and a "right" meaning. When obscure, it is not the incoherence of abstract poetry but, rather, that obscurity which often veils profound truths. —J.R.O'K.

2419. Etherton, Michael J. **Christopher Okigbo and African Tradition**, Zuka 2, May 1968, 48-52. Okigbo's poetic images were drawn from his sensitivity to the African scene. In choosing his mode of expression, he could draw on his knowledge of traditional African poetry and from his understanding of the functioning of poetic language derived from the range of his study of poetry, from classic Latin and Greek to the works of European Surrealist poets. It is to the experimentation of the latter that Okigbo's poetry, and much of modern African poetry, is deeply indebted. Okigbo's genius speaks to Africans of African experience, but not in the traditional way that Ali A. Mazrui [see preceding abstract] would have him and all other African poets do. Okigbo's poetry looks forward; Mazrui would have it look back. —J.R.O'K.

Drama

2420. Jones-Quartey, K. A. B. **Tragedy and the African Audience**, Okye, 3:1, Dec. 1966, 50-56. The typical African audience relates to drama not only by participating in the dramatic action but by laughing at tragedy. Expatriate and African-elitist audiences, like Western ones, do not laugh at tragedy; yet the typical African audience, in the bush or in the city, laughs uproariously when Othello murders Desdemona. Active audience participation has a long tradition behind it, and it is still characteristic of the theater in certain parts of the world. The explanation is not simply bafflement of the audience or difficulties with language. The causes lie deeper in the psychological-cultural level. Part of the explanation may lie in the African view that drama is not real life. Also, unable to separate his concept of death from his concept of existence as including dead, living, and unborn, and unwilling to sunder this unity, the African tries to laugh away its disruption. The African dramatist may need to reconsider his artistic aims. —E.L.S.

General

2421. Awoonor-Williams, George. **THE OXFORD LIBRARY OF AFRICAN LITERATURE**, Okye, 2:2, June 1965, 79-82 (rev.-art., Vols. 1 & 2, ed. W. H. Whiteley; Vol. 3, ed. H. F. Morris; Vol. 4, ed. B. W. Anrezejewski and S. M. Lewis [Oxford U., 1965].) The lack of effective principles for researching Africa's oral literature has hindered literary scholarship. The first four volumes of this collection, **Traditional**

Oral Texts, Written Prose, Heroic Recitations of the Bahima of Ankole, and Somali Poetry, present both newly discovered material and principles for studying oral literature. Unlike some previous works of this genre, this one is respectful in tone. —P.C.B.

2422. Mensah, A. A. **The Commonwealth Arts Festival**, Okye, 3:1, Dec. 1966, 58-59. The First Commonwealth Arts Festival was held in Britain from Sept. 16 to Oct. 2, 1965, with a variety of art forms shown. Each center—London, Glasgow, Liverpool, and Cardiff—emphasized a different aspect. The Sierra Leonean dancers were especially praised. The African nations' accomplishments were also noted in the fields of theater, films, and music. Lack of enthusiastic publicity by newspapers and the out-moded views of European critics who were unfamiliar with the arts of non-Western culture led to a coldness on the part of the British public. Despite the poor attendance, the costs will be covered, and this fact should encourage another Commonwealth country to hold the next Arts Festival. —E.B.G.

2423. Nketia, J. H. Kwabena. **The Artist in Contemporary Africa: The Challenge of Tradition**, Okye, 2:1, 1964, 57-62. The African way of life is most emphatically expressed in African art. Very much aware of the arts as part of his culture, the African artist recognizes that this culture is subject to changing values and social conditions. The problem of meaning thus arises in African art as the artist seeks to maintain a link with tradition, seeking at the same time to preserve unity and interdependence in his art objects. With the creative roots so imbedded in African culture, the African artist is in a new period of self-discovery as he deals with selection and emphasis regarding the meaning of social and cultural problems. —J.F.S.

AUSTRALIA

C. J. Brennan

2424. Marsden, Robin B. **New Light on Brennan**, Southerly, 31:2, 1971, 119-135. New material from "The Peden Family Collection" consists of letters from Brennan to Peden; copies of some unpublished poems, and his M. A. essay on **The Metaphysic of Neoclence**. [The five-paragraph conclusion of the essay concerning the fundamental coherence between knowledge and existence is quoted in full.] A sonnet conveying the essence of the essay, and four sonnets, c. 1891, entitled **Sea Thoughts**, are probably those Brennan referred to as being inspired by Swinburne. Letters from Berlin to Peden reveal Brennan's habits of work there and his engagement to Ann Elisabeth Werth. Mallarmé's "lost" letter of appreciation to Brennan is part of this collection. —O.M.

Marcus Clarke

2425. Hergenham, L. T. **The Contemporary Reception of HIS NATURAL LIFE**, Southerly, 31:1, 1971, 50-63. Clarke's novel about the English system of transportation appeared in 1874 in Melbourne; in 1875 in England. The English periodicals **Athenaeum**, **Saturday Review**, and **Examiner** disapproved, in varying degrees, of its graphic account of barbaric tortures. Clarke's stated purpose is to draw attention to the cruelties and ineffectiveness of this system. **The Spectator** applauded the appendix to the novel, which supplied historical background. In Australia, the **Sydney Morning Herald** gave a balanced account, recognizing the harm of the system but pointing out that it saved many men from hanging and gave them another chance. The **Graphic**, **Examiner**, **Australasian**, and **Daily Telegram** all predicted greater work from Clarke, but none came, perhaps because of his self-destructive nature. —O.M.

Judah Waten

2426. Waten, Judah. **My Two Literary Careers**, Southerly, 31:2, 1971, 83-92. [As Waten recalls, his first literary career began 40 years ago when he was 20. His pseudo-Joyce short stories were published in avant-garde journals in Paris and New York. During the 30's when he was in England he abandoned literature for politics, and became concerned with the unemployment and poverty there. His second career began in the 40's after his return to Australia. His book of short stories, **Allen Son**, described his own childhood as a pre-World-War-I Russian Jewish migrant in a small Australian country town. His nine books have dealt mainly with the migrant theme. He still wants to write about the revolutionary mind in the tranquil country of Australia and believes human progress is inevitable.] —O.M.

Patrick White

2427. Herring, Thelma. **Patrick White's THE VIVISECTOR**, Southerly, 31:1, 1971, 3-16. White's latest novel uses much from his past novels. It can be considered a rewriting and expansion of **The Living and the Dead** placed in Sydney rather than London, with the hero a painter rather than a writer. The Courtneys in **The Vivisector** are the Goodmans of **The Aunt's Story**, only more fully presented. The hero's mother, Mrs. Duffield, becomes a humanized Mrs. Godbold from **Riders in the Chariot**. The hero through suffering achieves insight which enables him to vivisect himself, to realize his final affirmation in his "God paintings." White shows special gifts of austere truthfulness and compassionate understanding in his presentation of this affirmation. Had this level of writing been maintained throughout, the novel would have been a masterpiece. —O.M.

Poetry

2428. FitzGerald, Robert D. **Diction and the Time Lag**, Southerly, 31:2, 1971, 144-154. Verse becomes poetry by means of extra vividness of imagination brought to the subject matter by the verbal style of the poem. Mere use of poetic devices such as the inversions used by John Shaw Neilson and criticized by H. J. Oliver in **Australian Writers and Their Work** (Oxford U., 1969) are not enough. The language of poetry must be elevated above common speech. This implies discrimination of an aristocratic type in the use of language which is subject to lag behind the changing common speech of the day. Yeats demands natural words in natural order for poetry, yet the words and order are those that have been tried, tested, and refined in past decades. Australian poetry does not show clear examples of changes in diction following changes in local speech because it has been influenced too strongly by English writers and periods of poetry. —O.M.

2429. Tulip, James. **Recent Poetry**, Southerly, 31:1, 1971, 72-79 (rev.-art.). Thomas W. Shapcott's **Inwards to the Sun** shows instincts of deep conservatism which he is struggling to accept. John E. Tranter's **Parallax** brings the active and passive conditions of the world into conscious alignment. Robert Gray's **Introspect, Retrospect**, concerned with the process of living, shows a reporter's instinct. Wilhelm Hiener's **William Street** is top-heavy because he tries too hard to put experience into epigrams. Robert Adamson (**Canticles on the Skin**) has become the Australian Gregory Corso, replete with reform school experience, and has a singing imagination. Michael Dransfield, **Streets of the Long Voyage**, is the first Australian writer to bring together the city culture and the broader experience of the interior. Rodney Hall's **Heaven in a way**

reveals his respect for poetry as a means of social communication. Peter Skrzynecki is self-conscious about his poetry (**There, Behind the Lids**). [All works discussed were published by U. of Queensland, 1969.] —O.M.

2430. Wright, Judith. **Australian Poetry Since 1941**, Southerly, 31:1, 1971, 19-28. Australian writers before World War II thought themselves incapable of writing great poetry or literature. The impact of English-speaking military men from outside, and their interest in Australian literature, encouraged poets to efforts of self-discovery which led to emancipation from England. Even the bush ballad was revived. During the 50's a "city" poetry developed which tended toward a "family and suburb" poetry. University poetry stressed satire. Other poets attempted to define poetry, although their prescriptions have not helped poetry. The main achievement has been a freedom for Australian poetry that precludes being concerned with acceptance by the rest of the world. Rather the raw material of poetry consists of the lives of Australians. —O.M.

IRELAND

William Butler Yeats

2431. Perrine, Laurence. **Yeats and Landor: TO A YOUNG BEAUTY**, N&Q, 19:9, Sept. 1972, 330. One of Landor's **Imaginary Conversations** (Archdeacon Hare and Walter Landor) provides a fuller gloss on the last two lines of Yeats's **To a Young Beauty** ("And I may dine at journey's end/With Landor and with Donne") than does "a passage in **A Vision**." (See A. Norman Jeffares, **Commentary on the Collected Poems of W. B. Yeats**, Stanford U., 1968, 168.) Yeats implies that Landor (a man of great discrimination) will choose him as a guest in a select company. —J.S.P.

2432. Swaminathan, S. R. **Virgil, Dryden and Yeats**, N&Q, 19:9, Sept. 1972, 328-330. Various phrases and allusions in Yeats's **Two Songs from a Play** seem to derive from Dryden's **Alexander's Feast**, which in itself echoes Virgil. Thus one notes Yeats's "Another Argo" and "Another Troy." Dryden's poem and his translation of Virgil's **Fourth Eclogue** may also have given Yeats the theme of both gods and civilizations being born and dying, the personages involved being Dionysius, Alexander, and Christ. —J.S.P.

Cf.: Item **2314**.

WALES

Tudur Aled

2433. Thomas, Graham C. G. **MAIR A'R AFALLEN** [Mary and the Apples], BBCS, 24:4, May 1972, 459-461. This 16th-century Welsh poet, refers to the legend first found in the apocryphal New Testament and later in the **Ludus Coventriae** and the **Cherry Tree Carol**. In Tudur's poem Mary asks Joseph to gather apples from the tree rather than cherries. Apparently he was translating the Latin word **pomum** as apples. (In Welsh) —P.G.D.

General

Cf.: Item **2197**.

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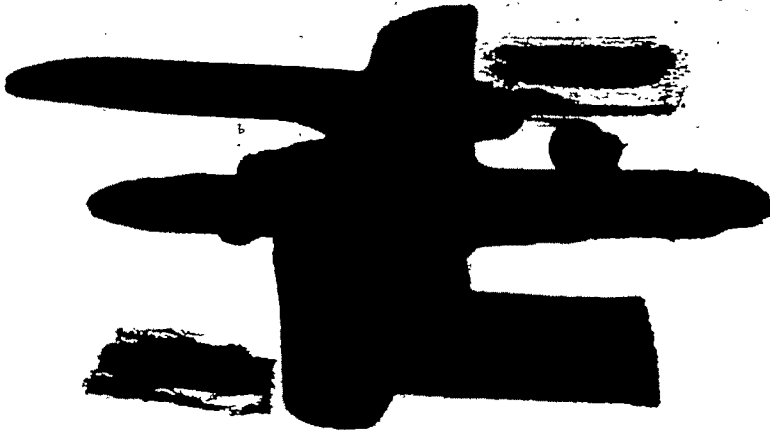


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Categories, sub-categories, and item numbers; titles of articles, monographs, and all works; and words, parts of words, and phrases discussed linguistically appear in boldface type. No italics are used. A title within a title is indicated by full capitals and boldface type. In order to keep the material distinguished by special-face type to a minimum, other items, such as foreign words and phrases, are not in special face. Quotation marks are used only to indicate quotations or to set off words and phrases used in a particular way peculiar to an author. Reference to the source of the article or monograph immediately follows the title, the journal or monograph title being abbreviated. A key to the abbreviations in this issue immediately precedes the abstracts. All monograph abbreviations are prefixed by the designation **Mon/**.

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GENERAL

General I. General Studies (Aesthetics, Comparative Literature, Education, Literary Theory, Literature and Society, Literature and the Other Arts, Prosody, Research Methods and Resources, Rhetoric, Schools and Creeds, Theory of Criticism, Translation)

General II. Bibliography (Cumulative, Descriptive, Methodology)

General III. Language (History, Linguistics, Theoretical Studies)

General IV. Themes and Types (Characters, Plot Patterns, Subjects, Drama, Fiction, Poetry, Prose, Humor and Satire, Folklore, Travel Literature)

ENGLISH

English I. Particularism and Regionalism

English II. Bibliography (Cumulative, Descriptive, Methodology)

English III. Language (History, Linguistics, Theoretical Studies)

English IV. Themes and Types (Characters, Plot Patterns, Subjects, Myths, Drama, Fiction, Poetry, Prose, Folklore, Humor and Satire, Travel Literature)

English V. Medieval [to 1485] (Old English, Middle English, Romances, Anglo-Latin, General)

English VI. Renaissance [to 1660]

English VII. Restoration and Enlightenment

English VIII. Romantic

English IX. Victorian

English X. Modern

AMERICAN

American I. Particularism and Regionalism

American II. Bibliography (Cumulative, Descriptive, Methodology)

American III. Language (History, Linguistics, Theoretical Studies)

American IV. Themes and Types (Characters, Plot Patterns, Subjects, Myths, Drama, Fiction, Poetry, Prose, Folklore, Humor and Satire, Travel Literature)

American V. Seventeenth and Eighteenth Centuries

American VI. Nineteenth Century, 1800-1870

American VII. Nineteenth Century, 1870-1900

American VIII. Twentieth Century

WORLD LITERATURE IN ENGLISH AND RELATED LANGUAGES

The categories for this section are any continent or country in which there is a literature written in English or a literature that has had marked influence on English literature and language. Celtic languages and literature are also included in this section.

Note: Irish literature will include all works of writers in Ireland, the bulk of whose material was produced after 1900, with the exception of works by writers whose interests are not closely identified with Irish culture. This category will, of course, include all writers in Ireland whose mature work was written after 1921.



IN THIS ISSUE

Periodicals

AI	American Imago, 28:4, Win. 1971.
Akros	Akros, 6:16, Apr. 1971.
ALS	Australian Literary Studies, 5:2, Oct. 1971.
AN&Q	American Notes and Queries, 10:5, Jan. 1972; 6, Feb. 1972; 7, Mar. 1972.
Archiv	Archiv für das Studium der Neueren Sprachen und Literaturen, 208:2, Sept. 1971.
ASch	American Scholar, 41:3, Sum. 1972; 4, Aut. 1972.
BuR	Bucknell Review, 20:1, Sp. 1972.
ChSRev	Christian Scholar's Review, 1:3, Sp. 1971; 2:1, Fall 1971.
CLit	Contemporary Literature, 12:2, Sp. 1971.
CLS	Comparative Literature Studies, 9:3, Sept. 1972.
Cresset	Cresset, 34:1, Nov. 1970; 4, Feb. 1971; 5, Mar. 1971; 9, Sept. 1971; 35:3, Jan. 1972; 4, Feb. 1972; 5, Mar. 1972; 7, May 1972.
CritP	Critique: Revue Générale des Publications Françaises et Etrangères, 26:273, Feb. 1970; 277, June 1970; 281, Oct. 1970.
DHLR	D. H. Lawrence Review, 5:1, Sp. 1972; 2, Sum. 1972.
Dickensian	Dickensian, 68:368, Sept. 1972.
DilR	Diliman Review, 18:1, Jan. 1970; 2, Apr. 1970.
DR	Dalhousie Review, 51:3, Aut. 1971; 4, Win. 1971-72; 52:1, Sp. 1972.
DSNL	Dickens Studies Newsletter, 3:3, Sept. 1972.
ELRen	English Literary Renaissance, 1:3, Aut. 1971; 2:1, Win. 1972.
Encounter	Encounter, 37:4, Oct. 1971; 5, Nov. 1971; 38:1, Jan. 1972; 2, Feb. 1972; 3, Mar. 1972; 5, May 1972; 6, June 1972; 39:1, July 1972; 2, Aug. 1972; 4, Oct. 1972.
English	English (London), 20:108, Aut. 1971; 21:109, Sp. 1972; 110, Sum. 1972.
EJ	English Journal, 60:8, Nov. 1971.
ESRS	Emporia State Research Studies, 20:4, June 1972; 21:1, Sum. 1972.
EWN	Evelyn Waugh Newsletter, 5:3, Win. 1971; 6:1, Sp. 1972.
GaR	Georgia Review, 25:4, Win. 1971; 26:1, Sp. 1972.
HudR	Hudson Review, 24:4, Win. 1971-72; 25:1, Sp. 1972.
JAmS	Journal of American Studies, 5:3, Dec. 1971.
JGE	Journal of General Education, 23:2, July 1971.
KJ	Kipling Journal, 39:183, Sept. 1972.
LCUT	Library Chronicle of the University of Texas, n.s., No. 1, Mar. 1970; 2, Nov. 1970.
Ling	Linguistics, 23, July 1966.
MHSB	Missouri Historical Society Bulletin, 26:4, July 1970; 27:1, Oct. 1970.
MiAca	Michigan Academician, 4:1, Sum. 1971; 2, Fall 1971.
ModA	Modern Age, 16:1, Win. 1972; 2, Sp. 1972; 3, Sum. 1972.
Mosaic	Mosaic, 5:2, Win. 1971-72.

MS	Mediaeval Studies, 32, 1970; 33, 1971.
MSE	Massachusetts Studies in English, 3:1, Sp. 1971.
NCLit	Notes on Contemporary Literature, 1:4, Sept. 1971; 5, Nov. 1971.
NLR	New Left Review, No. 62, July-Aug. 1970.
NLWJ	National Library of Wales Journal, 17:3, Sum. 1972.
NRam	New Rambler, C.11, Aut. 1971.
P&R	Philosophy and Rhetoric, 4:3, Sum. 1971; 4, Fall 1971.
Phylon	Phylon: The Atlanta University Review of Race and Culture, 33:3, Fall 1972.
PMLA	PMLA, 87:5, Oct. 1972.
SAQ	South Atlantic Quarterly, 71:4, Aut. 1972.
SatR	Saturday Review, 55:28, July 8, 1972; 29, July 15, 1972; (Arts) 37, Sept. 1972.
SBL	Studies in Black Literature, 3:2, Sum. 1972.
SEL	Studies in English Literature, 1500-1900, 12:3, Sum. 1970.
SN	Studia Neophilologica, 44:1, 1972.
SNovel	Studies in the Novel, 4:2, Sum. 1972.
ThQ	Theatre Quarterly, 2:8, Oct.-Dec. 1972.
THQt	Tennessee Historical Quarterly, 29:3, Fall 1970; 30:2, Sum. 1971.
TPS	Transactions of the Philological Society (London), 1963.
TriQ	TriQuarterly, No. 18, Sp. 1970; 19, Aut. 1970.
TSB	Thoreau Society Bulletin, 120, Sum. 1972.
VS	Victorian Studies, 16:1, Sept. 1972.
WascR	Wascana Review, 3:2, 1968; 4:1, 1969; 2, 1969.
WMQ	William and Mary Quarterly, 29:4, Oct. 1972.

GENERAL

I. GENERAL STUDIES

Comparative

Cf.: Item 2638.

Education

2434. Birchall, Ian H. **Ambition and Modesty: Literature and Social Science in the Work of Hippolyte Taine**, Mosaic, 5:2, Win. 1971-72, 31-46. If literature is to maintain a significant role in education, it must defend itself as being able to make a specific contribution to our understanding of society. During the 19th century, Taine made an ambitious attempt to synthesize literature and social science. He had a profound if naïve respect for the natural sciences, was influenced by Hegel, and had enormous energy and versatility with which he attempted to live up to his own intellectual standards. "In his attempt to create a sociology of literature, Taine rarely succeeded in rising above the anecdotic. . . . [However], Taine's failure and its ideological roots are illuminating in that they show the question that must be confronted if we are to go beyond." —D.J.M.

Literary History

2435. Craig, David. **Towards Laws of Literary Development**, Mosaic, 5:2, Win. 1971-72, 11-30. A study of British literature from the 16th century to the present in search of an explanation for the emergence of fiction shows certain hypothetical laws of literary development: a genre usually arises "along with the rise of a class" and declines as the class declines; a new genre is pieced "together out of motifs, styles, means of circulation that had belonged to some medium not thought of as art proper; such an emergence is likely to take place at a time of social upheaval and rapid change; a change in literature and a change in history that resemble each other are likely to be related," in that they derive "from the same cause; clusters of works that have strong family likenesses yet whose authors differ in social position, outlook, etc., are particularly sensitive indicators of the feel and tendency of their culture." —D.J.M.

Literature and Society

2436. Benjamin, Walter. **The Author as Producer**, NLR, No. 62, July-Aug. 1970, 83-96. A work which exhibits the "correct political tendency" will exhibit literary quality. Sergei Tretiakov and Brecht comprehend the social context for a work; the more an author can orient his work toward "the aims of the proletarian revolution," by necessity "the technical quality" of his work will be higher. —D.B.S.

Particularism

2437. Query, Ronald, and Robert E. Fleming. **A Working Bibliography of Black Periodicals**, SBL, 3:2, Sum. 1972, 31-36. [This is a bibliography of magazines considered useful to students, teachers, and scholars working in black studies. It is not complete, many African and European journals having been omitted because of their specialized interest.] —D.S.B.

Rhetoric

2438. Murphy, James J. **The Metarhetorics of Plato, Augustine, and McLuhan: A Pointing Essay**, P&R, 4:4, Fall 1971, 201-213. Before we set up a new or try to understand an old rhetoric, our concern should be the concept of "metarhetorics," or

first principles of rhetoric. Aristotle realized the importance of such principles, but rhetoric does not have an analogue to this concept. The use of metarhetorics can be illustrated by an analysis of first principles found in Plato, Augustine, and McLuhan, who recognized the importance of this concept. However, their principles are deficient, and the most practical kind of metarhetoric can be found scattered throughout Aristotle's work.
—Ly.B.H.

Theory of Criticism

2439. Altieri, Charles F. **Northrop Frye and the Problem of Spiritual Authority**, PMLA, 87:5, Oct. 1972, 964-975. Frye's recent criticism confronts the contemporary problem of finding a definition of man on which we can base our moral reactions and visions of human development. Frye analyzes the origins of civilization's statements of "concern" in its imaginative treatments of its own condition. Like Hegelians such as Sartre, Lukács, and Ricoeur, he grounds his absolute in tradition rather than in ideal absolutes or posited evolutionary patterns. His idea of mediation also provides an ethical model for literary criticism.
—P.G.D.

2440. Bisztray, George. **Literary Sociology and Marxist Theory: The Literary Work as a Social Document**, Mosaic, 5:2, Win. 1971-72, 47-56. There is a reciprocal connection between society and art in which, historically, social economy has played a focal role. Social facts may provide explanations for literary phenomena and vice versa. Both the analogy between artist and scientist and the attitude of literary critics to different methodologies of analysis divide Marxist critics just as much as their Western counterparts. "Although Marxist criticism may be lagging behind Western scholarship in respect to empirical and analytical research, its main contribution to literary sociology could be the demonstration of how literary works may be interpreted on a more synthetic, more general social plane."
—D.J.M.

2441. Hahn, Paul D. **A Reformulation of New Criticism: BURNT NORTON Revisited**, ESRS, 21:1, Sum. 1972, 5-64. The new criticism set forth in Brooks's and Warren's **Understanding Poetry** (Holt, 1938) lacks system and is much misunderstood. To achieve understanding of a work as a whole rather than as a collection of parts, a method which considers plot, point of view, imagery, and structure would seem more useful. Important points to be considered in such an evaluation would be the moral problem, signs and indexes, analogies and allegories, various structures of metaphor, traditional and nonce symbols, irony, diction, syntax, and sound. **Four Quartets**, which has previously been treated as an elaboration of the thesis of an essay, seems rather to contain the four elements of an imitated experience, and therefore lends itself to evaluation by the reformulated system. Analysis of the dual nature of the narrator in **Burnt Norton** seems particularly useful in understanding this work. [A bibliography is appended.]
—C.M.R.

2442. Leenhardt, Jacques. **Introduction à la Sociologie de la Littérature**, Mosaic, 5:2, Win. 1971-72, 1-10. The beginnings of sociological approaches to literature are to be found in Mme. de Staël's **De la littérature considérée dans ses rapports avec les institutions sociales** (1800), the theatrical criticism of L. de Bonald, and A. de Tocqueville's **Democracy in America**. [In the selection of texts consideration is given to the so-called dispute of the Positivists in Germany, of which different versions are given, providing a cross-section of opinion on the subject. The global process is also examined, subdivided into capitalist and communist countries.] (In French) —D.J.M.

2443. Pagliaro, Harold E. *The Affective Question*, BuR, 20:1, Sp. 1972, 3-20. Our present understanding of the process of perception renders impossible any scientific criticism of art and literature independent of an observer's response to a work. A critic should acknowledge the subjectivity of his analysis of a work's meaning and value, recognizing that his response to a work as a whole is a valuable part of the data on which criticism can be based. Although effective criticism will be rooted in a common psychology among people, which provides a basis for assuming that others may respond as the critic did, there are many reasonable critical responses to a work, rather than just one. —A.T.T.

III. LANGUAGE

History

2444. Lehmann, W. P. *Contemporary Linguistics and Indo-European Studies*, PMLA, 87:5, Oct. 1972, 976-993. Recent studies, particularly the extension of structural analysis to the syntactic component of language and improved typological analysis, have made possible increased understanding of Proto-Indo-European and the early Indo-European dialects; thus a number of syntactic constructions can be accounted for, e.g., the placement of relative clauses, adjectives, and genitives; the use of prepositions in verb-object languages; comparative constructions of the order "standard pivot adjective" in object-verb, "adjective pivot standard" in verb-object languages. The absolutes in the early dialects can be examined and accounted for as constructions that may arise in ambivalent languages. —P.G.D.

2445. Montoser, Frederick. *Internal Literary Evidence of Linguistic Maturation of the English Language*, Ling, 23, July 1966, 69-80. The chronological linguistic development of English has been the subject of countless articles and books, but these have customarily treated pronunciation, vocalization, and spelling. Deserving review is the progressive amplification and refinement of English through a linguistic examination of literature. Through almost 1,000 years one can trace linguistic progress from the snarling Teutonic to a tongue of grace, beauty, and unparalleled versatility. With the assistance of countless words from Scandinavian, Roman, and French, the simple, imaginative tongue of the Saxon warrior has progressed to its modern form. —M.A.G.

2446. Nist, John. *In Defense of English Spelling*, Ling, 23, July 1966, 81-89. Linguistic scientists delight in asserting that the spelling of modern English is the worst of any major language. That the orthography of present-day English does not correspond well with its phonology is a result of the great vowel shift. The spelling practices of early modern English were codified in the 16th century by Richard Mulcaster, who asserted the principle that English is primarily psychological rather than logical. Its non-phonetic spelling has distinct advantages: it perpetuates tradition, maintains etymological derivation and evolution, and allows great flexibility and inventiveness. Conservative forces (the inertia of tradition, the visual demand of silent reading, the etymological factor) generate immense pressure to preserve, protect, and defend the status quo in the orthography of English. —M.A.G.

Linguistics

2447. Bouazis, Charles. *L'Implication du Texte Idéologique*, Mosaic, 5:2, Win. 1971-72, 125-137. A linguistic approach to literature may be based on formal distinctions and functions such as: semantic structure of a given text, content in relation to style and

message, linguistic communication based on structural devices, and conceptual frameworks. (In French) —D.J.M.

2448. Halliday, M. A. K. *Intonation in English Grammar*, TPS, 1963, 143-169. To determine the general meaning of English intonation, it is necessary to determine the grammatical systems expounded by the phonological variables tonality, tonicity, tone, and the interdependent system rhythm. Most of the systems expounded by intonation in English are referable to the clause as a grammatical unit; the others are referable to the adjacent unit, that is, to the sentence or the group, or have terms that represent a choice among different relationships between clause and adjacent unit. —J.L.G.

2449. Hidalgo, Araceli C. *Problems in the Katz and Fodor Semantic Theory*, DiLR, 18:1, Jan. 1970, 74-89. The Katz-Fodor semantic model, "while it has encouraged and precipitated more research and thinking on the semantic component of linguistic models, is an incomplete theory of semantics of a natural language beset with inadequacies and numerous problems. In the final analysis, the semantic interpretation of an expression involves not only the meaning of the expression in isolation and the concepts represented by semantic markers in dictionary entries, but also intentions, knowledge of the nature of the socio-physical world, the momentary situational context, and so on, factors which cannot be found in a rigidly systematized model designed to program meaning in a mechanical way." —J.T.C.

2450. Higginbottom, Eleanor. *Glottal Reinforcement in English*, TPS, 1964, 129-142. A survey based on tape-recorded conversations of six speakers of received pronunciation indicates that preglottalization may occur with a variety of sound types. There is no evidence, however, to support the contention of P[aul] Christophersen (*The Glottal Stop in English*, *English Studies*, 33:3, June 1952, 156-163) that glottal reinforcement concerns fricatives. —J.L.G.

2451. Thorne, James Peter. *Grammars and Machines*, TPS, 1964, 30-45. Although it is commonly held that generative grammars were developed especially for computer applications, nothing could be further from the truth. Neither were they designed with problems like syntactic analysis by computer in mind, nor have they been adapted for this purpose. In fact, computational linguistics has tended to direct attention away from the significance of transformational grammar. —J.L.G.

Theoretical Studies

2452. Graff, Gerald. *A Report on Oxymoronism*, TriQ, No. 18, Sp. 1970, 237-243 (rev.-art., C. M. Salvino, *What Is Oxymoronism?* Marigold Garden; W. W. Golembieski, *The Way In and the Way Out*, and *Selected Note-papers*, ed. B. Fazio [both Brunswick, 1967].) Oxymoronism breaks with previous philosophical movements not by rejection but by synthesized inclusion. It fuses ("marries") all opposites and insists that a word resulting from such exercise is not a mere representation of the thing but ontologically identical to it ("word" + "thing" = "thord"). According to Salvino, truth is a composite of contradictory propositions. Salvino and Fazio insist that logic separates intellect from body. To dramatize the multiplicity of conflicts in human experience. Golembieski demonstrates the first stage of the oxymoronic method of thinking by listing pairs of antonyms and thus lays the ground for fusion of opposites. Fused words become fused things. Unfortunately the promise of oxymoronism to liquidate human error, risk, and guilt has not been realized. —E.H.

2453. Welch, Cyril. **Extra-Ordinary Language**, P&R, 4:3, Sum. 1971, 159-174. Extraordinary language reveals a background of meaning; ordinary language normally does not do so. Four modes, the interrogative, imperative, emotive, and performative, effectively promote, by intent or by accident, pertinent background information that may otherwise be dormant. An analysis of tragedy, comedy, verse, narration, myth, and argument show how the four modes work in these forms to supply meaningful information. —Ly.B.H.

IV. THEMES AND TYPES

Subjects

2454. Spacks, Patricia Meyer. **Free Women**, HudR, 24:4, Win. 1971-72, 559-573. The 20th century's female autobiographers, from Lillian Hellman to Anais Nin, have written about their need for freedom while revealing their enslavement to the problem of "female freedom." Male writers such as Hemingway and Mailer use their aggressiveness as "a way of forcing the world to attend"; women writers use theirs "to convince themselves." Their aggressive fantasies do not free them from the "crucial feminine fear of desertion," any more than the self-reliance of Charlotte Brontë's heroines frees them from the marriage that waits at the end of the novel. Doris Lessing dramatizes these unresolved conflicts in her novels, but Colette shows her "capacity for acceptance, her genius for reconciliation" by embracing all the facts of woman's ambiguous position. —B.A.P.

Drama

2455. Hardgrove, Claire A. **Greek and Medieval Religious Drama: A Paradox**, Cresset, 35:7, May 1972, 12-15. The drama of the Greeks and of the Middle Ages had its sources in religion and in governmental structure. When the Athenian polis and its religion collapsed, drama declined; but when the feudal system fell and the power of the Roman Church was undermined, drama flourished on the Elizabethan stage. The purpose of Greek drama, mimetic sacrifice and worship of the gods, remained constant through the Periclean Age; but liturgical celebration in medieval drama became a means for schooling the uneducated in theology and biblical tradition. —E.C.S.

Fiction

2456. Schwartz, Sheila. **Science Fiction: Bridge Between the Two Cultures**, EJ, 60:8, Nov. 1971, 1043-1051. An obvious bridge between the sciences and the humanities, science fiction reflects the myths and facts of our world more accurately than any other literary genre. Major contemporary concerns mirrored in science fiction are destruction of the world (Mordecai Roshwald's *Level 7*); the fate of people not destroyed by atomic holocaust (Walter M. Miller's *A Canticle for Leibowitz*); over-population (James Blish's *We All Die Naked*); thought control (Kurt Vonnegut's *The Sirens of Titan*); and the infernal machine which enslaves man (Jack Williamson's short story, *With Folded Hands*). The overwhelming tone of science fiction is despair, the overwhelming emotion, fear. —L.H.M.

2457. Fagan, Edward R. **Disjointed Time and the Contemporary Novel**, JGE, 23:2, July 1971, 151-160. Many contemporary novels show life but do not explain it. Thus they demand a reader willing to involve himself in their substance. In earlier novels time might be rearranged, but the conventional concept lay underneath. Then the achronic novels of the 1960's denied the conventional concept. They appeared concurrently with scientific doubts about matter in which time was determinate but inscrutable. Most critics have been hostile to achronic novels. —M.S.

2458. O'Brien, John. *The Novel of Salvation*, Cresset, 35:3, Jan. 1972, 12-15. The novel of salvation follows a structure determined by the themes of sin, grace, and redemption. The general structure indicates that the character moves from innocence or inexperience to sin; the recognition of his fallen state then suggests the possibility of salvation through purgation and grace. —E.C.S.

Poetry

2459. Fuller, Roy. *An Artifice of Versification*, WascR, 4:2, 1969, 5-20. Syllabic poetry of the type pioneered by Marianne Moore and later popularized by Auden and William Carlos Williams is really an extension of traditional meter. It is too often confused with the prose poem, or even with chopped-up prose, when in fact it is simply poetry that gains complexity without setting up artificial barriers to the communication of meaning and emotion. Syllabic poetry, as *Paradise Lost* and the *Aeneid* demonstrate, has always been an essential part of any poetry worthy of the name. —D.C.M.

2460. Prince, F. T. *Voice and Verse: Some Problems of Modern Poetry*, English, 20:108, Aut. 1971, 77-83. The writer's awareness of context and his bringing it to bear on his writing play vital parts in his establishing a poetic voice. The notion of a poet's voice, however, has become a cliché of modern criticism; the confusion of styles and theories in contemporary poetry makes one aware of the problem of "voice" without solving it. In today's poetry, there is democratization of form, a plurality of individual "voices," and an accompanying democratization of substance. The paradoxical outcome is not a liberation from form but an obsession with it, resulting in a modern aestheticism paralleling the aestheticism of the 19th century. Today's young poet is urged perhaps too often to "be yourself," despite the fact that to "be yourself" is not the beginning but the final product of experience and artistic skill. Better advice would be, "look after the meaning, and the form will look after itself." —E.E.W.

2461. Skinner, B. F. *On "Having" A Poem*, SatR, 55:29, July 15, 1972, 32-35. The question of agent—who acts—is central in art. Essentially, whatever is created can be wholly explained in terms of the history of the creator. To use a biological metaphor, a poet "has" a poem in much the same way a woman "has" a baby. The poem can be attributed to prior facts in the poet's behavior, habits of mind, previous knowledge. While this denies the poet's autonomy, since he merely "has" an idea, or "comes into possession" of it, it clarifies the task: to increase the possibility that new forms of behavior will occur by creating a suitable environment for them. —M.D.R.

ENGLISH

III. LANGUAGE

History

Cf.: Item 2506.

IV. THEMES AND TYPES

Drama

2462. Findlater, Richard. *The Playwright and His Money*, ThQ, 2:8, Oct.-Dec. 1972, 44-56. Before the establishment of a professional theater in 1576, plays were seldom written to earn money. Shakespeare prospered primarily as an actor, a theater manager, and part owner; other writers supplemented their income by writing pageants, court masques, prologues, and epilogues, and by refurbishing old plays. After the Restoration,

most playwrights made little, though some prospered. In the 18th century authors were underpaid (and often the victims of fraud and piracy); in the early 19th-century some were paid even less than Elizabethans had been. From 1880 to 1950 British professional playmaking was a business as well as an art, and a successful play could make as much as a successful novel. Although most dramatists today depend upon other sources such as radio and television, and the certain rewards are minimal, a few writers make fortunes.
—D.S.B.

V. MEDIEVAL

Old English

2463. Hill, Thomas D. "Hwyrftum scriþað": **BEOWULF**, Line 163, MS, 33, 1971, 379-381. The half-line "hwyrftum scriþað" occurs in this work and in **Christ and Satan**. The context connects it with the damned in both cases. Its literal meaning, "to move in circles," makes sense in the light of a patristic exegetical tradition which interprets "in circuitu impiū ambulat" from **Psalms** 11:9 as describing the spiritual condition of the damned.
—R.R.

2464. Klegraf, Josef. **BEOWULF 769: ealuscerwēn**, Archiv, 208:2, Sept. 1971, 108-112. A syntactical analysis reveals that this crucial word may be interpreted as "hope of distribution of beer." (In German)
—K.P.S.J.

2465. Lipp, Frances Randall. **GUTHLAC A: An Interpretation**, MS, 33, 1971, 46-62. The theme of confidence in God's help is strongly reinforced by the two temptations to which Guthlac is exposed. In each case his reaction is positive and so essentially different from the conventional response in hagiographic works. Close examination of the poem's structure indicates the way in which the themes of God's love for man and of salvation are skillfully integrated. In order to do this the author has utilized hagiographic and apocalyptic materials, but has departed from their conventional forms to produce a popular didactic work.
—R.R.

2466. Roberts, Jane. **An Inventory of Early Guthlac Materials**, MS, 32, 1970, 193-233. [This is a descriptive and explanatory bibliography of materials relating to the Guthlac cult; a bibliography of secondary sources is included.]
—R.R.

Middle English

2467. Lewis, Robert E. Alisoun's "Coler": Chaucer's **MILLER'S TALE**, II. 3239, 3242, 3265, MS, 32, 1970, 337-339. The most probable meaning of *coler* in Chaucer's time was "a horse collar." Thus, use of the word serves to reinforce the animal imagery in the tale.
—R.R.

2468. Wall, Carolyn. **The Apocryphal and Historical Backgrounds of THE APPEARANCE OF OUR LADY TO THOMAS** (Play XLVI of the York Cycle), MS, 32, 1970, 172-192. The play presents the tale of Mary's appearance to Thomas of India after her assumption. This story, which was quite popular in the Eastern Church, exists in a number of Greek, Syriac, and Arabic versions, seemingly with a chronological accretion of details. From these sources it entered the western tradition in the 12th century where it soon became widely disseminated, influencing both literature and art. Although no Latin dramatic versions are extant, many French and Italian examples remain. In addition to an early English poem, **Assumpcioun de Notre Dame**, the tale occurs in the **South English Legendary**, the **North English Homily Collection** and **Cursor Mundi**.

Such wide dissemination precludes the identification of specific sources for the play, but certainly English sources could have provided the basic materials. —R.R.

2469. Hieatt, Constance B. **A Case for DUK MORAUD as a play of the Miracles of the Virgin**, MS, 32, 1970, 345-351. Only Miracles of the Virgin deal with sensational sinners converted by listening to a sermon. The "Tale of the Adulterous Daughter" genre presents a girl guilty of incest and murder who repents. Since the fragment of *Duk Moraud* appears to fulfill both these patterns, it is probably a Miracle of the Virgin rather than a saint's legend. —R.R.

2470. Wertime, Richard A. **The Theme and Structure of the Stanzaic MORTE ARTHUR**, PMLA, 87:5, Oct. 1972, 1075-1082. This poem is more coherent and serious in intent than is usually acknowledged. Dramatically and thematically organized in terms of the opposition between Launcelot and Gawayne, it is best described as "tragedy of consequence." Launcelot's adultery with Gawayne is ostensibly the cause of the destruction of Arthur's realm, but the poet transfers the blame to others, above all to Gawayne. The two undergo a reversal of roles—Gawayne becomes the aggressor and Launcelot the placator. The latter comes to embody a wiser course of action, which leads him to the priesthood. Confusion concerning the viewpoint of the narrator is resolved when one understands that his compassion transcends the rigorous justice of events. —P.G.D.

2471. Hengstebeck, Irmilind. **Wer träumt in THE PRIDE OF LIFE?** Archiv, 208:2, Sept. 1971, 120-122. Ferdinand Holthausen (*The Pride of Life*, Archiv, 108, 1902, 32-59), Osborn Waterhouse (*The Non-Cycle Mystery Plays*, Oxford U., 1909), and Norman Davis (*The Non-Cycle Mystery Plays and Fragments*, Oxford U., 1970) were wrong in emending l. 81 of this 14th-century morality fragment. The original version makes perfect sense and could be rendered as "Death comes and makes a terrible noise." (In German) —K.P.S.J.

2472. Monda, Joseph B. **THE SAYINGS OF SAINT BERNARD from MS Bodleian Additional E 6**, MS, 32, 1970, 299-307. [This is a redaction, with a brief critical introduction, of the only unprinted text of the poem.] —R.R.

2473. Haines, Victor Yelverton. **Morgan and the Missing Day in SIR GAWAIN AND THE GREEN KNIGHT**, MS, 33, 1971, 354-359. Apparently there is a day lost between St. John's Day and New Year's in the poem. This is a deliberate illusion created by the author who does not wish to call attention to the fact that Gawain sleeps all day Dec. 28 after an all-night celebration. His sleeping on Holy Innocents' Day suggests his own innocence. The illusion is appropriate to the fairy world of the poem. —R.R.

2474. Braswell, Laurel. **Saint Edburga of Winchester: A Study of Her Cult, a.d. 950-1500, with an Edition of the Fourteenth-Century Middle English and Latin Lives**, MS, 33, 1971, 292-324. Historical evidence indicates the cult of St. Edburga was restricted to Hampshire, Worcester, and Oxford. Her life is recorded in two Latin versions and a ME metrical version in the *South English Legendary*. All the versions deal with her lineage, how she chose the religious life, her saintliness, death, and later reputation. [The ME and one Latin version are edited as appendices.] —R.R.

2475. Erb, Peter C. **Vernacular Material for Preaching in MS Cambridge University Library II.III.8**, MS, 33, 1971, 63-84. Many medieval sermons, although possibly

preached in the vernacular, have been preserved only in Latin translations either because the auditor took notes in Latin or because the preacher wrote his initial draft in Latin. In some cases the transmitted form is bilingual; this Ms contains 200 examples of English phrases. Some of these are merely glosses of the Latin, others are lyric or proverbial, but most are exempla. [Many examples of each type are presented.] —R.R.

2476. Robbins, Rossell Hope. **Signs of Death in Middle English**, MS, 32, 1970, 282-298. The earlier versions of the signs of death are medical diagnostic lists. These same signs are later taken over by religious works in which the signs become warnings designed to foster repentance. [Previously unprinted ME texts are included.] —R.R.

2477. McRobbie, Kenneth. **Woman and Love: Some Aspects of Competition in Late Medieval Society**, Mosaic, 5:2, Win. 1971-72, 139-168. "Rather than a qualitatively delimiting ideal, the entirety of the lived, in the 14th century, was the condition of Woman's existence and of Love's operation. Then, even relations between the sexes were susceptible of economic interpretation." Through a study of Jean Froissart's *Chroniques*, it can be shown "how the interpenetrating minutiae of contemporary actuality . . . convey, as it were unconsciously, patterns of dominance of a ruling class, molding reality, not in accordance with literary values, but through the practical assertion of the competitive principle within the determining landed basis of society." —D.J.M.

Anglo-Latin

2478. Rigg, A. G. **Walter of Wimborne, O.F.M.: An Anglo-Latin Poet of the Thirteenth Century**, MS, 33, 1971, 371-378. Walter was a secular canon who became a friar, served as a lector at Cambridge, and ultimately settled at Norwich. He wrote a prose interpretation of the four elements and three satiric and three religious poems. [A descriptive bibliography of the works is included.] —R.R.

V. RENAISSANCE

Francis Bacon

2479. Lucey, James D. **Bacon's DE AUGMENTIS, Translated and Miscatalogued in Libraries**, AN&Q, 10:6, Feb. 1972, 84-85. A translation of Bacon's *De Dignitate et Augmentis Scientiarum* (1623) is unavailable in most libraries, and where found, is miscatalogued as the *Advancement of Learning* (1605). Thomas Fuller was greatly influenced by the *De Augmentis*. Joseph Devey's revision (*The Physical and Metaphysical Works of Lord Bacon including The Advancement of Learning and Novum Organum*, 1858) of Peter Shaw's translation (*The Philosophical Works of Francis Bacon*, 1733) is the best translation and the only one readily available. —D.G.M.

Robert Burton

2480. Donovan, Dennis G. **Recent Studies in Burton and Walton**, ELRen, 1:3, Aut. 1971, 294-303. [This is a brief review of research arranged by topic. Bibliographies are attached, including biographical, critical, and textual works.] —M.R.

John Donne

2481. Doebler, Bettie Anne. **Donne's Incarnate Venus**, SAQ, 71:4, Aut. 1972, 504-512. As conceptualized in Renaissance art, the union of Mars and Venus represents Neoplatonic harmony achieved between body and soul, and Donne in his love poems presents this final balance as a process of internal conflict moving toward realization.

Paintings by Botticelli and Veronese allegorize this human union of aggression and softness. In *The Canonization* Donne modulates the opening tone of Martian irascibility with Venerian softness, arriving at a high harmony of love expressed in terms of sainthood. —R.D.J.

2482. Anderson, Donald K., Jr. *Donne's HYMNE TO GOD MY GOD, IN MY SICKNESSE and the T-in-O Maps*, SAQ, 71:4, Aut. 1972, 465-472. In this work Donne uses the modern two-hemisphere map as well as the older one-hemisphere T-in-O map to suggest meaning. Difficulties in interpreting meaning in Stanza 4 of the poem can be eased by reference to the older map. Dominant images in Stanza 5 are also clarified. Existence of great numbers of these older maps in Donne's age made the T-in-O figure available for artistic use. —R.D.J.

2483. Boston, Rosemary. *The Variable Heart in Donne's Sermons*, ChSRev, 2:1, Fall 1971, 36-41. The general development of the figure of the heart in Donne's sermons is from mere emblem into complex metaphor, from rigidity to flexibility in rhetoric and substance. The heart, representing the whole reasonable and passionate self, is used in early sermons as a literal correspondence to a spiritual idea. Another early use describes the heart of sin as needing to be subdued, battered, or cured. Palpitations of the physical heart suggest inconstancy of human will and motive. In later sermons, the heart, though still diseased and moving erratically, is extended into more complex comparisons: a double, a weary, an apathetic, a perplexed, and a divided heart. —Z.J.B.

Cf.: Item 2603.

John Foxe

2484. Smith, John Hazel. *John Foxe on Astrology*, ELRen, 1:3, Aut. 1971, 210-225. [The text of an unpublished attack on astrology (c. 1545) with an English translation is printed.] —M.R.

John Frampton

2485. Pennington, Loren E. *John Frampton and Thomas Nicholas: Two Sixteenth-Century Propagandists For English Expansion*, ESRS, 20:4, June 1972, 5-23. In that Frampton's and Nicholas's translations of Spanish discovery accounts kept the theme of overseas expansion before the English public and thus paved the way for Hakluyt, Eden, and Purchas, their work is more important than is generally recognized. Frampton's translation describing spices, medicinal herbs, and tobacco available from the West Indies was well enough received to go through three editions. There is evidence that another of his works, a sort of navigational aid and description of the West Indies, may have served as a guide for the Gilbert expedition of 1578. Nicholas's translations of Spanish histories of the conquest of Mexico and Peru in which mention is made of the agricultural possibilities of America coincide with the voyages of Frobisher and Drake. —C.M.R.

Robert Herrick

2486. Capwell, Richard L. *Herrick and the Aesthetic Principle of Variety and Contrast*, SAQ, 71:4, Aut. 1972, 488-495. Herrick's *Hesperides* poems are deliberately arranged according to established artistic principles of variety and contrast. Through his knowledge of and interest in these principles, he places unlike poems next to each other, achieving in their variety a sharp contrast in subject matter, tone, and treatment, and thus accomplishing a harmony and unity. Individual poems suggest this interest in

Herrick's handling of ordered disorder, heightened effect through contrast, and balance created from opposites.
—R.D.J.

Ben Jonson

2487. Latham, Jacqueline E. M. **Form in BARTHOLOMEW FAIR**, English, 21:109, Sp. 1972, 8-11. Four planes of reality are apparent in the structure of Jonson's play, from the Induction to the puppet play-within-a-play (Act V). Each plane reflects and distorts the preceding level, and on each one, a character emerges who is symbolic of that level. Adam Overdo represents the fleshly weakness of falsely genteel man. Intellectually arrogant over a surface respectability, he does not know his own frailties. Ursula follows Adam; she is common but warm and kind, and she has no illusions about herself; she symbolizes human weakness. The most important symbolic character, Cokes, at first glance seems to represent innocence, but he is devoid of intellectual arrogance or sinful weakness and represents the ultimate reduction of man to non-humanity; Cokes is dehumanized to the level of the puppets and dolls he identifies with. Jonson leads the audience to an acceptance of humanity, including the human outcasts of the Fair.
—E.E.W.

2488. Smith, Calvin C. **BARTHOLOMEW FAIR: Cold Decorum**, SAQ, 71:4, Aut. 1972, 548-556. Grace Wellborn, as the figure of Wisdom in this play measures by her "cold decorum" the enormity of carnal and spiritual foolishness. Her thread of action is central to the structure, serving as an ideal norm of human social intercourse. Her affective qualities oppose sensuality, represented by Ursula's pig booth; and her intellect corrects sterile legalism, represented by the stocks of Busy, Overdo, and Wasp. In trusting destiny, Grace becomes Wisdom at one with the providential order of things.
—R.D.J.

2489. Rathmell, J. C. C. **Jonson, Lord Lisle, and Penshurst**, ELRen, 1:3, Aut. 1971, 250-260. Reading **To Penshurst** in the light of Lisle's letters indicates clearly that Jonson knew the family well and was writing in tribute to the humanity and warmth of the household.
—M.R.

John Lyly

2490. Kolin, Philip C. **Possible Sources for Lyly's Eubulus**, AN&Q, 10:6, Feb. 1972, 83-84. In Greek the name Eubulus (the old man who gives the young hero of **Euphues** unheeded advice) means a wise, prudent adviser. The allegorical implications behind the name are important, but a possible actual historical source for the character exists. An Athenian politician named Eubulus was active in the public affairs of Hellenistic Greece, and Lyly may well have known of him, for his fictional character resembles the historical Eubulus in many ways. We cannot be sure that Lyly modeled his prudent counselor on the Greek statesman, but a recognition of the classical heritage behind Eubulus heightens the reader's awareness of Euphues's foolishness.
—D.G.M.

John Milton

2491. Emma, Ronald David. **The Exordium and PARADISE LOST**, SAQ, 71:4, Aut. 1972, 513-520. Rather than the exordium (the opening 26 lines) being a "miniature" of the epic that follows, they have a life of their own. Dryden, Johnson, and Leavis are critical of the poem's language. Actually the exordium provides a rich texture appropriate to the whole epic. This richness is suggested in grammar, diction, positioning of words, and prosody, and the sweep of the opening.
—R.D.J.

2492. Smith, Carolyn H. *The Virgin Mary in PARADISE REGAIN'D*, SAQ, 71:4, Aut. 1972, 557-564. The characterization of Mary in two scenes in this work reveals much about Milton's religious thinking. When Mary speaks to Jesus about his birth, and when she expresses fears over Jesus's disappearance following his baptism, Milton conceives of her as saintly, but not as a redemptive Eve or a grace-bearing goddess. Like Calvin in his scriptural commentaries, Milton sees Mary as an unpretentious, faithful woman, frank with Jesus and capable of controlling her impatience and anxiety.
—R.D.J.

2493. Buchanan, Edith. *Milton's True Knight*, SAQ, 71:4, Aut. 1972, 480-487. In *Samson Agonistes*, Milton presents Samson more as a knightly champion than as a biblical warrior. In almost every division of the play there are suggestions of chivalry, the romance, or the code of honor. References to armor, the tournament and joust, and chivalric custom support this interpretation.
—R.D.J.

2494. Libby, Nancy D. *Milton's Harapha*, SAQ, 71:4, Aut. 1972, 521-529. In creating Harapha, Milton in *Samson Agonistes* selected from nonbiblical sources the traits of the conventional braggart soldier, thus awakening in Samson a recognition of his own pride and arousing his will to act. Ambitious spirit, pride, and pusillanimity in Harapha serve as a "medicine," a shock of recognition for Samson, suggesting to him his own comic foolishness.
—R.D.J.

2495. McDavid, Raven I., Jr. *Sandhi-Alternation of Attributive Genitives in Milton's Works*, SAQ, 71:4, Aut. 1972, 530-533. A reappraisal of Milton's use of alternation of the attributive genitive forms my/mine, and thy/thine indicates a need to examine other items in an attempt to discover Milton's actual usage. [Sandhi-Alternation is a Sanskrit term meaning alternation of phonological sounds according to set patterns.]
—R.D.J.

Thomas Nicholas

Cf.: Items 2485.

Shakespeare

2496. Thomas, Mary Olive. *The Opening Scenes of ANTONY AND CLEOPATRA*, SAQ, 71:4, Aut. 1972, 565-572. The connections between the opening scenes of the play and Plutarch's *Life of Marcus Antonius* are sufficient to indicate that the basis in Plutarch is broader than generally recognized, and to suggest how Shakespeare achieves rich subtleties by building on an existing work. The arrival of news which causes Antony's departure from Egypt is the only event from the *Life* which Shakespeare stages in these opening scenes. However, passages in Plutarch are behind his presentation of Philo and Demetrius. Further similarities are found in the processional entry, treatment of ambassadors, and the soothsayer scene.
—R.D.J.

2497. Viswanathan, S. *Is Touchstone Marston?* AN&Q, 10:7, Mar. 1972, 99-101. Touchstone, in *A.Y.L.*, III.iii, puns on the familiar Elizabethan meaning of "understanders" as groundlings, those who stood in the theater yard, and shows Shakespeare's tolerant yet realistic attitude toward them. It is possible that this play was originally intended for performance before a special audience such as the Inns of Court. It is tempting to surmise that Shakespeare may have drawn Touchstone as a satirical portrait of a rival playwright, Marston. Some suggestive evidence can be found in the play.
—D.G.M.

2498. Lyotard, Jean-François. **OEdipe Juit**, CritP, 26:277, June 1970, 530-545 (rev.-art., Jean Starobinski, **Hamlet et Freud: Préface à la traduction française de E. Jones, HAMLET ET OEDIPE**, Gallimard, 1967; Emmanuel Levinas, **Quatre lectures talmudiques**, Editions de Minuit, 1968; and **Humanisme et anarchie**, *Revue Internationale de Philosophie*, 1968, 85-86). In his Preface to Ernest Jones's **Hamlet and Oedipus**, Starobinski has assembled all the passages from the work and correspondence of Freud in which he refers to Oedipus and has ascertained that Freud began his work on Hamlet at the same time as that on Oedipus. Starobinski brings us closer to Freud's true work, emphasizes that this work operates by the medium of the tragic scene, and opens up for us an important new direction: the lack of accomplishment of the paternal word for Hamlet as the difference between the modern and the Greek. [Discussion of the Hamlet-Oedipus parallel is extremely detailed. Levinas's work is mentioned but not discussed in the article.] (In French) —M.L.

2499. Tough, A. J. **WUTHERING HEIGHTS and KING LEAR**, English, 21:109, Sp. 1972, 1-5. These works have a similar emotional impact. Each sets good against evil in powerful conflict and makes use of storm imagery and wild windswept heathland for the expression of the central conflict. The degree of physical and mental suffering becomes intolerable, its intensity so great that it is associated with madness. Lear and Heathcliff, rejected by those they love most, draw one's sympathy even though they were instrumental in bringing their misfortunes upon themselves. Both welcome death as an end to suffering. Violent and terrifying at the height of their power, they decline from tragic stature to being merely distraught figures for whom one feels sorry; and they discover that, when the moment for revenge comes, it has lost its sweetness. The two works differ in that Lear endures suffering and becomes "more sinned against than sinning." Heathcliff, on the other hand, not only suffers but inflicts great suffering on others. While a gleam of hope shines through both books, it is stronger in **Wuthering Heights** than in the wintry harshness of **Lear**. —E.E.W.

2500. Williamson, Marilyn L. **The Ring Episode in THE MERCHANT OF VENICE**, SAQ, 71:4, Aut. 1972, 587-594. Consideration of the ring episode reveals how important it is to a balanced interpretation of the play; and knowledge of the bawdy dimension of the scene helps in assessing its contribution to the total effect of the play. The ring image serves as metaphor for the binding unity asserted at the end, recapitulates the nature of the bond between Shylock and Antonio, and helps reveal another side to Portia's character. Coherence of the casket scenes, bond story, and ring episode reveals the thematic contrast between the realistic and the romantic aspects of life. —R.D.J.

2501. Morgan, William W. **Verse and Prose in MUCH ADO ABOUT NOTHING: An Analytic Note**, English, 20:108, Aut. 1971, 89-92. In Shakespeare's plays, prose is usually spoken by commoners, verse by gentility. Prose is the vehicle for comedy, verse for tragic thought. Prose suggests a realistic or naturalistic, ~~verse a romantic or~~ symbolic tone. In **Much** prose is the primary medium. Shifts to verse underline the play's movement from comic to serious love plot. However, Shakespeare introduces a third verbal medium: Don John speaks serious prose devoid of imagery, with the result that there is a wholesale blurring of commonplace distinctions in Acts II and III. Thus at a point where deception is the rule and love the object, Shakespeare brings together the love philosophies of the two couples, one essentially comic and the other serious, and blurs every verbal and tonal distinction he has schooled the audience to expect. Throughout, his use of verse and prose reveals the artist utilizing and transcend-

ing his own conventions, and acknowledging, in his choice of medium, the demands of tone, theme, and character. —E.E.W.

2502. Traci, Philip J. **Suggestions About the Bawdry in ROMEO AND JULIET**, SAQ, 71:4, Aut. 1972, 573-586. Analysis of the bawdry in this play reflects the growing sexual maturity of the two protagonists in their search for identity in the play as a kind of preliminary love play to this union of characters, as it prepares for the sexual "death" and union of the lovers at the end of the play. —R.D.J.

2503. Hays, Peter L. **The Dance of Love and the Dance of Death in ROMEO AND JULIET**, DR, 51:4, Win. 1971-72, 532-538. Romeo's refusal to dance in Act I should be linked by contrast with his acceptance of a duel with Tybalt later. For the Renaissance, dancing was a symbol of harmony and order, as is illustrated in Sir John Davies's poem *Orchestra*. Duelling is the opposite, a sign of disorder. —E.E.E.

2504. Bradbrook, M. C. **Romance, Farewell! THE TEMPEST**, ELRen, 1:3, Aut. 1971, 239-249. Paradoxically, in this play fantasy obeys the strict rules of the Unities. Elements of old romances are transformed into non-traditional forms. Magicians, masques, and illusions combine to illuminate the inability of the characters to communicate and their inherent separateness. By its unfolding of mysteries, *Temp.* itself remains mysterious and elastic. —M.R.

2505. Bennett, Josephine Waters. **Topicality and the Date of the Court Production of TWELFTH NIGHT**, SAQ, 71:4, Aut. 1972, 473-479. Understanding the court presentation of the play as a reminiscence for Queen Elizabeth of the visit of Don Virginio Orsino in Jan. 1601, suggests a date for that performance. To interpret the play as an allusion to malicious scandal about Elizabeth's cousin misreads the occasion of its performance and suggests a hurried period for its writing, rehearsal, and offering. —R.D.J.

2506. Cercignani, Fausto. **The Status of ME er, ir and ur in Shakespeare**, SN, 44:1, 1972, 113-119. Kökeritz's (*Shakespeare's Pronunciation*, Yale U., 1953) notion that ME e, i, and u before r had been leveled to a single phoneme in Shakespeare's speech cannot be supported by the evidence. Shakespeare does not rhyme any ME *ir* words with any ME *ur*, and none of the very few instances of *er-ir* or *er-ur* rhymes is conclusive. Nor are there any puns, spellings, or rhymes in Shakespeare's writings that clearly indicate a leveling of these sounds; this lack of evidence suggests that Shakespeare kept *er*, *ir*, and *ur* separate in his pronunciation. [For earlier article on Kökeritz, see 43:2, 1971, 435-445 (*AES*, 16:2, Oct. 1972, 404).] —J.M.P.

Cf.: Item 2589.

Sir Philip Sidney

2507. Hardison, O. B. **The Two Voices of Sidney's APOLOGY FOR POETRY**, ELRen, 2:1, Win. 1972, 83-99. The form of this work classes it with traditional critical theory. Some modification of Myrick's analysis of the work (*Sir Philip Sidney as a Literary Craftsman*, U. of Nebraska, 1965) is needed to show how the work divides logically into seven units: introduction, three proofs of the excellence of poetry, one refutation of the charges against the current state of poetry, and a conclusion. The two voices in the work (the humanistic Platonism and the neoclassic views) as well as the contradictory section on the state of the art, suggest that portions of the work were done at separate times. —M.R.

2508. Hamilton, A. C. *Sidney's ARCADIA as Prose Fiction: Its Relation to Its Sources*, ELRen, 2:1, Win. 1972, 29-60. By successfully imitating and combining sources, the *Arcadia* becomes a unique piece of comparative literature. Heroic and pastoral modes are combined by creating images of virtue which both delight and move the reader. —M.R.

2509. Lindheim, Nancy R. *Vision, Revision, and the 1593 Text of the ARCADIA*, ELRen, 2:1, Win. 1972, 136-147. Classical drama is the predominant model in the old *Arcadia*. The *New Arcadia* contains much episodic material. The difficulty arises because of speculation as to what was to be the outcome of the newer version, for the added material intensifies the focus on heroism and the active life. —M.R.

2510. Parker, Robert W. *Terentian Structure and Sidney's Original ARCADIA*, ELRen, 2:1, Win. 1972, 61-78. In light of Renaissance theory, the original work is basically heroic in form and owes this form to what was then known about the structure of Comedy—Terence. Sidney's choice of this comic structure is important. A comparison of the romance materials from which this tale is taken and the actual tale shows the economy with which diverse elements are integrated. —M.R.

2511. Turner, Myron. *The Disfigured Face of Nature: Image and Metaphor in the Revised ARCADIA*, ELRen, 2:1, Win. 1972, 116-135. An examination of the work in terms of the disfigurement of Nature reveals how consistently this image serves to represent evil. In Part I, Urania's beauty is an indirect metaphor symbolizing the face of nature and all that is lovely and pure. The civil war of Laconia in Part II shows how evil disfigures the landscape as it disfigures the face of Mopa. Part III uses the disfigurement symbol to indicate the alienation of man from self, society, and the moral universe. The parodies and mock beheadings of Part IV continue this theme. —M.R.

2512. Lanham, Richard A. *ASTROPHEL AND STELLA: Pure and Impure Persuasion*, ELRen, 2:1, Win. 1972, 100-115. Sidney's sonnet sequence is applied poetry the aim of which is the seduction of Stella. Close textual examination indicates the close equation of "Love" with "Desire." The dramatic power derives from the confrontation between this desire and the inadequacy of the conventions of poetry in dealing with such a theme. —M.R.

2513. Levy, F. J. *Philip Sidney Reconsidered*, ELRen, 2:1, Win. 1972, 5-18. Sidney had to choose between the active and contemplative life. His first choice was frustrated by a conflict with the Queen over religion. Faced with life as an ornament at court, he fell back on the contemplative. This was not unusual. Representative of his age, he was brought up to serve the commonweal—actively if possible, contemplatively if necessary. —M.R.

2514. Buxton, John. *A New Letter from Sir Phillip Sidney*, ELRen, 2:1, Win. 1972, 21 ff. p. 28. [A facsimile of a portion of a letter to Edward Denny is printed.] —M.R.

2515. Godshalk, William L. *Recent Studies in Sidney*, ELRen, 2:1, Win. 1972, 148-164. [This is a review of research arranged by topic. Biographical and critical works are cited as well as standard texts.] —M.R.

2516. Levy, Charles S. *The Sidney-Hanau Correspondence*, ELRen, 2:1, Win. 1972, 19-28. [Two more of Sidney's letters to Count Hanau have been found and are repro-

duced. They give some further information regarding Sidney's friendship with Count Hanau and Sidney's movements during his first journey abroad.] —M.R.

Robert Southwell

2517. Daly, Peter M. *Southwell's BURNING BABE and the Emblematic Tradition*, *WascR*, 3:2, 1968, 29-44. There is little original, or even unusual, about Southwell's best-known but little-understood poem; it is in the mainstream of the emblematic and meditative traditions of almost all Southwell's contemporaries. Jesuits translated the secular love emblem into the religious sphere just as the cults of the Infant Jesus (Cupid) and of the Sacred Heart (the lover's heart and soul) were gathering strength. Emblem traditions enabled Southwell to encompass dramatically the nativity and the crucifixion, a pseudo-alchemical change by meditation to a mystic purity and union with God, and decorative didacticism about God's love in a graphically described Christmas meditation. Poetry and painting were sister arts throughout this period, but when meditation and emblems were joined, they were virtually inseparable. —D.C.M.

Edmund Spenser

2518. Hollander, John. *Spenser and the Mingled Measure*, *ELRen*, 1:3, Aut. 1971, 226-238. The blending of pastoral, instrumental, indoor, and outdoor music in the *Bower of Bliss* is thematically important to an understanding of the *Faerie Queene*. The *Bower's* deadly attractiveness is more clearly delineated by an understanding of the components of the music and the literary conventions alluding to music. —M.R.

2519. Brown, James Neil. *Stasis and Art in THE SHEPHEARDES CALENDER*, *MSE*, 3:1, Sp. 1971, 7-16. The action and movement of this work is concerned with revealing the poet's superiority to the static pastoral environment in which he is trapped. Colin Clout, as Spenser's persona, shows how an excellent poet can overcome the restrictions of the pastoral form, and how the poet fulfills his role as leader of society by creating ideal types against which man's attainments may be measured. Colin Clout's death points up the inevitable end of life in the fallen world and the ritual sacrifice necessary for the continuation of artistic life. With Colin's death Spenser is freed from his pastoral persona, and is in a sense reborn. Having shed his old identity, thus being freed from the pastoral form, he can assume whatever form he chooses. As we know, the new form will be in imitatio Vergilius, the high heroic form. —J.J.

2520. Orange, Linwood E. "All Bent to Mirth": *Spenser's Humorous Wordplay*, *SAQ*, 71:4, Aut. 1972, 539-547. Spenser often employed figures, playing on words humorously and even bawdily. Such wordplay figures as paronomasia and antanaclassis appear in his *August* eclogue. His *Prosopopoeia* contains nearly 60 instances of wordplay figures. *Faerie Queene* also offers wordplay for its own sake, as in knightly confrontations given refreshing twists and instances involving sex life of the characters. —R.D.J.

Henry Vaughan

2521. Lessenich, Rolph P. *Henry Vaughan's Poem REGENERATION*, *SN*, 44:1, 1972, 76-89. Critics such as Arno Esch (*Englische religiöse Lyrik des 17. Jahrhunderts*, Niemeyer, 1955), Robert Allan Durr (*On the Mystical Poetry of Henry Vaughan*, Harvard U., 1962), and Ross Garner (*Henry Vaughan: Experience and the Tradition*, U. of Chicago, 1959) in their attempt to interpret Vaughan's poetry in the light of the Hermetic tradition have strayed rather far from the poem. A more logical analysis is

required: A careful reading of the poem reveals that it is an "autobiographical confession cast in a poetic shape," that marks the turning point in Vaughan's career, his religious conversion.
—J.M.P.

Izaak Walton

Cf.: Item 2480.

Drama

2522. Bawcutt, N. W. "Policy," Machiavellianism, and the Earlier Tudor Drama, *ELRen*, 1:3, Aut. 1971, 199-209. "Policy" had acquired a wide range of meaning prior to Machiavelli's influence as can be seen in drama prior to 1570, such as Medwall's *Nature*. The term occurs most often in morality-style plays and seldom in political plays; seemingly, therefore, Machiavelli's influence didn't distort the word; the meanings already attached to the word distorted Machiavellianism.
—M.R.

VII. RESTORATION AND ENLIGHTENMENT

Jane Austen

2523. Lauber, John. *Heroes and Anti-Heroes in Jane Austen's Novels*, *DR*, 51:4, Win. 1971-72, 489-503. Austen's novels have heroes and anti-heroes (a term she used and one which is more accurate in her case than villains) who "are precisely adapted to the heroine of each novel, and complement each other well." Only in *Sense and Sensibility* does the anti-hero overshadow the hero. Her anti-heroes owe little to the rakes of sentimental fiction.
—E.E.E.

2524. Page, Norman. *Jane Austen and the Best Chosen Language*, *WascR*, 4:2, 1969, 67-76. Austen's characters, unlike those of other novelists, are chiefly memorable not for their appearance or their actions, but rather for the carefully delineated moral judgments the novelist makes about them. About 50 key words repeatedly form the semantic basis of Austen's moral evaluation of her characters; they can be properly understood only by their 18th-century meanings—usage rather old-fashioned (though certainly not out-dated) even in her own time. In fact, only Austen's instinct for deflation and humor saves her verbal precision and standardized, old-fashioned vocabulary from pedantry.
—D.C.M.

James Beattie

2525. King, E. H. *James Beattie's ESSAY ON TRUTH (1770): An Eighteenth-Century "Best-Seller,"* *DR*, 51:3, Aut. 1971, 390-403. Beattie, the most popular and influential writer of the 18th-century "Scottish Renaissance," was renowned as a literary critic, Christian apologist, and writer on education. He was also acclaimed as the greatest philosopher of the age, a reputation which rested on *An Essay on the Nature and Immutability of Truth, in Opposition to Sophistry and Scepticism*, which was widely believed to have refuted Hume's skepticism. The book, which is "totally lacking in original ideas," was an appeal to a philosophy of common sense and was read as a Christian apology.
—E.E.E.

James Boswell

2526. Brady, Frank. *Boswell's Self-presentation and His Critics*, *SEL*, 12:3, Sum. 1972, 545-555. Though acclaiming his greatness as a biographer, critics continue to depreciate Boswell as a man, which suggests the questions of what Boswell's contempo-

aries thought of him and whether there is something in Boswell's self-presentation that causes writer and person to be confused. Boswell's contemporaries both liked and hated him; perceptive ones saw him as an agreeably friendly and great writer. More important, in a plain, often simple style Boswell's self-presentation is like that of an ingénu, which divided his readers sharply into the sympathetic or the condescending. Though risking such a division of response, Boswell evidently believed his readers could easily distinguish between man and writer. —M.F.O.

John Bunyan

2527. Fish, Stanley Eugene. *Progress in THE PILGRIM'S PROGRESS*, ELRen, 1:3, Aut. 1971, 261-293. Contrary to Kaufman's interpretation, the illusory nature of Christian's progress is a major part of Bunyan's intentions. A clear distinction must be seen between the "way" of self and the "way" of inner belief. There is no actual progress or cause and effect. The form of the work seems to emphasize that it is the responsibility of the pilgrim to keep to the way to salvation. Without close attention to the meaning of the temporal-spatial lines of cause and effect and the importance of memory in the work, the true workings of inner faith and divine overseeing may be missed. —M.R.

Thomas Chatterton

2528. Kroese, Irvin B. *Chatterton's AELLA and Chatterton*, SEL, 12:3, Sum. 1972, 557-566. This work reflects tragic elements of Chatterton's life. Conscious of his inordinate grasping after fame and renown, he deliberately creates Aella in that image: Aella is devoted to honor, but selfishly so, which makes honor a flaw, though a noble one. But Chatterton fails to make Aella aware of his flaw, thus the play is not a true tragedy because Aella never realizes a purgative self-knowledge. This failure suggests Chatterton's refusal to face the prospect of humility in his own life. In contrast to Aella, Celmonde exhibits selfish desire unrestrained by honor, which he holds in contempt. Celmonde is the artistic foil to Aella's tragic flaw. Chatterton makes him despicable, thus celebrating Aella's attitude. —M.F.O.

Daniel Defoe

2529. Higdon, David Leon. *The Critical Fortunes and Misfortunes of Defoe's ROXANA*, BuR, 20:1, Sp. 1972, 67-82. Defoe's maturity as an artist is evident in this work through its coherent, complex, aesthetically satisfying structure. Although it is serially episodic, the slowing of the time scheme, the increasing use of loose ends, the simultaneous increase of wealth and decline of morality, and the repetition of motifs indicate the care used in the novel's construction. Roxana seeks self-realization through independence but destroys herself through being too independent. Her memory of events is faulty and her insight limited; although she sees the dangers of her life, she cannot change it. —A.T.T.

2530. Kropf, C. R. *Theme and Structure in Defoe's ROXANA*, SEL, 12:3, Sum. 1972, 467-480. In structural integrity and theme this work clearly achieves completeness. The two major parts of the novel are Roxana's beginning as a poor religious woman married to a foolish merchant and her ending in opposite circumstances. Further formal, complete structure exists in her steps up the social scale from merchant to king and back down again. Thematically, the novel logically traces Roxana's progress from a virtuous woman to a damned one. This development is unified by allusions to the biblical Hagar-Rachel story and Roxana's enactment of the commonly designated steps

in sin as noted in Puritan theology. Roxana's final state is one of viewing life only in terms of the immediately physical and reformation only in terms of modifying appearances—an unredeemable state of sin. —M.F.O.

John Dryden

2531. Parkin, Rebecca P. **Heroic and Anti-Heroic Elements in THE HIND AND THE PANTHER**, SEL, 12:3, Sum. 1972, 459-466. Samuel Johnson wrote that Part I of this work is flawed because the heroic degenerates to the satiric. Actually, the part is a hybrid genre, a combination of the heroic and anti-heroic intended to reflect real life tensions. It is stylistically unified and generically akin to other Dryden poems. —M.F.O.

2532. Sloman, Judith. **Dryden's Originality in SIGISMONDA AND GUISCARDO**, SEL, 12:3, Sum. 1972, 445-457. This work is an example of Dryden's altering of some translations to reflect his own ideas in his **Fables**. Apparently influenced by heroines in Dryden's tragedies Sigismonda reveals a sense of individual worth, defines tyranny, and thus symbolizes personal and political freedom. But she also is treated ironically: physical desire, despite her grandiose claims, motivates her; and her inability to rise above sense perception as a source of knowledge confuses her and other characters over the truth of things. Characterization here is ambivalent. Light imagery reinforces Dryden's thematic changes. —M.F.O.

Henry Fielding

2533. Amory, Hugh. **Magistrate or Censor? The Problem of Authority in Fielding's Later Writings**, SEL, 12:3, Sum. 1972, 503-518. In Fielding's *Enquiry into the Causes of the late Increase of Robbers*, his literary role as censor and historical position as magistrate seem at odds. First he assumes a Ciceronian pose, suggesting elimination of evils and traditional class distinctions through authority rather than legislation. Later in the pamphlet he poses as a magistrate, suggesting utilitarian measures by legislative act. The first pose, however, creates a paradox of impotent authority, the second illegitimated power. Fielding escapes from these problems through burlesque, which can be seen in *Amelia* primarily in Dr. Harrison. Society's failure to recognize the nature of Harrison's authority or Fielding's utilitarian measures "is a burlesque demonstration of the effects of luxury." —M.F.O.

Oliver Goldsmith

Cf.: Item 2538.

John Hawkesworth

Cf.: Item 2536.

Samuel Johnson

2534. Campbell, Hilbert H. **Shiels and Johnson: Biographers of Thomson**, SEL, 12:3, Sum. 1972, 535-544. Comparison of the biographies of James Thomson in Johnson's *Lives of the English Poets* and in "Cibber's" *Lives of the Poets*, compiled by Robert Shiels, does not necessarily support arguments that material Johnson apparently got from Shiels's work was actually material he had given to Shiels. Shiels's biography of Thomson contains material that could certainly be Shiels's own, a conclusion based on Shiels's greater familiarity with Thomson's career and work, the greater amount of detail and substance in Shiels, and the absence in Shiels's work of information about Thomson obtained by Richard Savage and used by Johnson. Circumstances and evidence suggest Johnson borrowed heavily from Shiels. —M.F.O.

2535. Longmire, Samuel E. **The Critical Significance of RAMBLER 4**, NRam, C.11, Aut. 1971, 40-47. This essay is not a simplistic attack on Fielding's *Tom Jones*, but rather a sophisticated argument about the nature of novelistic fiction. Johnson preferred the new realistic fiction over romance but believed that, because the reading audience for fiction was generally young and inexperienced, the novelist ought to be selective in what he represented. The problem was, as Johnson saw it, that if a character blends good and bad qualities, the reader uses the former to excuse the latter. Fielding's inadequate rendering of the psychological dimensions of his characters led to the moral inadequacy of his novel. To balance vice against virtue, according to Johnson, was to falsify life and confuse the reader on moral issues. Johnson wanted fiction to distinguish between right and wrong. He had no quarrels with realistic fiction if the writer controlled his mimetic representation with a sharp moral focus determined largely by truth to human nature and audience's limitations. —J.B.S.

2536. Abbott, John L. **Dr. Johnson and Dr. Hawkesworth: A Literary Friendship**, NRam, C. 11, Aut. 1971, 2-22. Hawkesworth (1720-1773) followed a varied literary career that led to a relationship with Johnson beginning in the late 1730's or early 1740's with their connection with the *Gentleman's Magazine* and extending until Hawkesworth's death. The evidence seems to deny reports of estrangement between them (from 1756). Johnson chose to bury his wife in Bromley, Kent, where Hawkesworth lived because of their friendship. Sir John Hawkins's *The Life of Dr. Samuel Johnson* (1787) provides the best contemporary account of her death and burial and perhaps of their marriage. Hawkesworth helped Johnson's career with favorable reviews in the *Gentleman's Magazine*. Though their contacts lessened while Hawkesworth worked on his notorious edition of *Cook's Voyages* (1773), Johnson was involved in a posthumous (abortive) edition of Hawkesworth's works. —J.B.S.

2537. Bryan, Margaret. **Johnson's Use of English Names in the Periodical Essays**, NRam, C.11, Aut. 1971, 31-39. An analysis of Johnson's use of more than 90 English names in the *Rambler*, *Adventurer*, and *Idler* essays is essential for a complete understanding of his versatility as an artist. His inventiveness shows itself in the repetition of only nine names, which depend on the *Dictionary* for exegesis. Despite Johnson's well-known aversion to puns, he used some for his English names, as the *Dictionary* establishes. But most of them may be understood from their contexts: most obviously, those pertaining to the occupations or interests of those named or descriptive of action. Worthy of note are Sober, which Johnson applied to a self-portrait, and his funny names. His use of familiar words to name type characters presents both in a new light and provides yet another insight into universal truth. —J.B.S.

2538. Fong, David. **Johnson, Goldsmith, and THE TRAVELLER**, NRam, C.11, Aut. 1971, 22-30. Johnson preferred this work to *The Deserted Village* perhaps partly because he was more intimately concerned in helping Goldsmith with the former poem, and also because of its Tory political views. More plausible reasons for the preference lie in its genre and form. As a prospect or topographical poem it is in the literary tradition of blank verse, Pindaric odes, and ballads. The syntax of Goldsmith's couplets and his rhetorical devices doubtless also appealed to Johnson. But the major reason was moral and psychological: Goldsmith defended traditional poetry against subjective-expressive verse and successfully represented, in Johnson's view, the sum total of human life. —J.B.S.

2539. Wain, John. **Dr. Johnson as Poet**, Encounter, 38:5, May 1972, 53-68. Johnson's poetic ability was one of his primary features and was fundamental to his prose as well, particularly in its generalizing and image-making concreteness. He wrote poetry during most of his life, and his practice is illuminative both of his own time and of poetic tradition.
—L.R.D.

2540. Ward, John C. **Johnson's Conversation**, SEL, 12:3, Sum. 1972, 519-533. Johnson's conversations were in the context of a literary lion displaying his talents for a willing audience. His circle looked to him for aphorisms and the excitement of hearing witty and imaginative argument. In his conversations he is brilliant and competitive, excelling when intellectually battling a challenger to master, correct, or expose him. His circle encouraged him with provocative questions in order to watch him display his intellectual superiority. And Johnson delighted in the conversation because he enjoyed performing and competing intellectually.
—M.F.O.

Alexander Pope

2541. Odell, Daniel W. **Young's NIGHT THOUGHTS as an Answer to Pope's ESSAY ON MAN**, SEL, 12:3, Sum. 1972, 481-501. In his poem Young considers Pope's misleading. Based on reason alone, Pope argues that man's complaints about his condition question God's providence and show man prideful and vain in thinking God created all things for him. Based on reason and revelation, Young argues that man's complaints stem from his inability to acknowledge his gift of immortality, which equips him with ability to progress materially, intellectually, and spiritually. These arguments are seen in the way each poem reveals man's place in the chain of being and the problem of evil. Pope sees man's place as limited and fixed; Young uses the chain and the resurrection of Christ to argue progressive development. Pope solves the problem of evil by making it a result of an imperfect system; Young sees evil as a result of man's fall but with concomitant redemption.
—M.F.O.

Samuel Richardson

2542. Levin, Gerald. **Richardson's PAMELA: "Conflicting Trends,"** AI, 28:4, Win. 1971, 319-329. Although there are seeming contradictions in morality and motivation in this work, psychoanalytic examination reveals that Pamela and Mr. B exhibit masochistic traits. B. allows his servants to abuse Pamela during the time he thinks she may become his mistress, but when he has decided to marry her, he no longer allows the abuse. Pamela reveals her masochism in her willingness to submit herself to B. Her efforts to escape are ineffective because she has sought out the situation in which she is entrapped. There is almost no uniting of tenderness and sensuality, emphasizing Richardson's conviction that sexual experience is nearly equatable with aggression and rape.
—J.E.D.

2543. Stein, William Bysshe. **PAMELA: The Narrator as Unself-Conscious Hack**, BuR, 20:1, Sp. 1972, 39-66. This is a novel on how to write a novel. The narrator-heroine is a hack writer unaware of the weaknesses of her own art, mirroring the banal affectation that exists in real life, and hence well suited to be the spokesman in a realistic novel. By parodying Defoe's *Crusoe*, imitating Hamlet's soliloquy on suicide, and satirizing Walpole while imitating a passage from Congreve's *The Way of the World*, she indicates how much writers copy each other rather than life. Throughout she remains the spokesman for middle-class morality, lacking any doubts as to the correct course of action and ordering reality to suit her romantic fancy in her fictional recreation of her life.
—A.T.T.

Robert Shiels

Cf.: Item 2534.

Laurence Sterne

2544. New, Melvyn. **Sterne's Rabelaisian Fragment: A Text from the Holograph Manuscript**, PMLA, 87:5, Oct. 1972, 1083-1092. Sterne's fragment was first published seven years after his death. A collation of that edition with the Ms preserved in the Pierpont Morgan Library reveals that the text is bowdlerized, with no pretense to accuracy or integrity. Subsequent reprintings, including the standard editions, merely copy this inaccurate text. The edition presented here represents an effort to provide the true text of the fragment which should be dated one year earlier than previously supposed. This new date suggests that it was Sterne's first creative attempt after his success with the **Political Romance**; thus it deserves a significant place in the Sterne canon. —P.G.D.

Edward Young

Cf.: Item 2541.

General

2545. Kohler, K. **A Late Eighteenth Century Comparison of the "Provincial Dialect of Scotland" and the "Pure Dialect,"** Ling, 23, July 1966, 30-68. About 1775, Sylvester Douglas, an Aberdonian and excellent phonetician, gave an account of the improper pronunciations of his fellow-countrymen; the importance of his treatise for historical studies cannot be overestimated. A phonological analysis of 18th-century Scots and English based on his treatise can be made. Not exhaustive, the treatise represents only the "pure dialect" and the speech of educated Aberdonians, with one or two remarks on Southern Scots; and the great geographical variety in Scotland. —M.A.G.

2546. Seidel, Michael A. **The Restoration Mob: Drones and Dregs**, SEL, 12:3, Sum. 1972, 429-443. Preoccupation with the actions of the mob reached a height during the English civil wars of the 17th century. Most literary and political figures argued ill against the mob, which was seen as anarchical and tyrannical. Sentiments against it had religious and political bases, though often those bases had little to do with the lower classes. The word mob was coined by the Earl of Shaftesbury's Whig Green Ribbon Club, and the Whigs used the mob as a threat to insure decisive action against a more fearful absolutist monarch. The argumentative attention the mob received activated political controversies and had repercussions in such areas as public literary taste. —M.F.O.

2547. Rogers, Robert, and Richard N. Ramsey. **Recent Studies in the Restoration and Eighteenth Century**, SEL, 12:3, Sum. 1972, 567-590. [This article reviews some 46 books published in 1971 treating literature and writers.] —M.F.O.

VIII. ROMANTIC

Lord Byron

2548. **Literary Portraits: II. Lord Byron**, LCUT, No. 2, Nov. 1970, 46-47. [This is a reproduction of a portrait of Byron, now at the University of Texas, done by William Edward West in 1822.] —J.M.

Hartley Coleridge

2549. Stephens, Fran. **The Coleridge Collection: A Sample**, LCUT No. 1, Mar. 1970, 32-38. [This article is a brief description of the Coleridge Family Collection, purchased by the University of Texas in 1964, dealing mainly with Hartley.] (Illustrated) —J.M.

Samuel Taylor Coleridge

2550. Rubenstein, Jill. **Sound and Silence in Coleridge's CONVERSATION POEMS**, English, 21:110, Sum. 1972, 54-60. Throughout these poems, Coleridge uses imagery and silence to describe egoism. When egoism is present, the persona projects noise, when absent, he hears sound and, ultimately, a harmonious silence. The dissolution of egoism is both active and passive in that it requires the soul to seek actively to hear while the heart allows itself to listen. The symbiosis between sound and silence makes them mutually sustaining qualities. The myriad goings-on of life are noise until the persona achieves the degree of selflessness which enables him to understand that no sound is dissonant when it tells of life. Noise is thus symbolic of self-absorption; silence, of openness to experience. To hear sounds, especially those of nature, is catalytic for the poet. To hear silence is to "hear" beauty. —E.E.W.

John Keats

2551. Wesling, Donald. **The Dialectical Criticism of Poetry: An Instance from Keats**, Mosaic, 5:2, Win. 1971-72, 81-96. **Ode to a Nightingale** is a demonstration of "the lived hope" of its author, "a commoner grown away from his class, who has found no means of expressing himself except through dominant concepts and stylistic ideology, and who made use of these concepts by deflating them—or combining or intensifying them . . . to achieve new tones, new forms." Keats "counterposes a language of the body against a received diction, and a logic of experience against sequential logic. He is at the same time the creative adversary of the quasi-institutions of genre and prosody." —D.J.M.

2552. Fass, Barbara F. **The Little Mermaid and the Artist's Quest for a Soul**, CLS, 9:3, Sept. 1972, 291-302. Hans Christian Andersen's Little Mermaid, a recurrent motif in Thomas Mann's **Doctor Faustus**, can be traced in the writings of Keats, Yeats, and Jean Giraudoux. Andersen's tale of tragic love of the Little Mermaid for a man omits the mermaid's quest for a soul, which is a part of Andersen's source, Friedrich de La Motte-Fouque's **Undine**, and La Motte-Fouque's source, Paracelsus. From La Motte-Fouque, Keats may have derived his theme of the relationship of joy and sorrow in **Ode on Melancholy** and the "Vale of Soul Making" letter. Yeats, in **The Two Kings**, **The Wanderings of Oisín**, and **The Stolen Child**, also treats of this theme. Giraudoux in **Undine** interprets the story as that of a supernatural being in a bourgeois world. In Mann's **Dr. Faustus** the story illustrates the conflict between bourgeois reality and art, a theme of interest to both Keats and Yeats. —E.N.J.

2553. Ower, John. **The Epic Mythologies of Shelley and Keats**, WascR, 4:1, 1969, 61-72. Blake's typically romantic (and modern) idea that one must create one's own system or be enslaved does not quite fit Shelley's **Prometheus Unbound** and Keats's **Hyperion**. Unquestionably individualized and romantic, these poems constitute ingenious adaptations of Greek mythology to biblical tradition by means of systems or patterns borrowed directly from **Paradise Lost** and the **Faerie Queene**—thus indicating a rather surprising continuity of epic tradition from Spenser and Milton and a pervasive influence of the Bible in English culture even during the Romantic era. Romantic epics

follow the same procedure as Renaissance epics, but for a different purpose: instead of justifying the ways of God (or Elizabeth) to men, they justify, so to speak, the ways of inner man to himself. —D.C.M.

Sir Walter Scott

2554. Rubenstein, Jill. **Symbolic Characterization in THE LADY OF THE LAKE**, DR, 51:3, Aut. 1971, 366-373. Scott's characterizations are more successful in this work than in his other narrative poems. It is his identification of the characters with historical forces which makes the difference. This allows him to illustrate his idea of historical development without turning the poem into a polemic. —E.E.E.

William Wordsworth

2555. Godfrey, Denis. **Wordsworth in the Twenty-First Century**, DR, 51:3, Aut. 1971, 345-360. Despite the current anti-Romantic bias in criticism, the Romantic philosophy maintains its challenge. The two leading characteristics that cause the modern reaction are an acknowledgment of the underlying spiritual reality informing the everyday world about us and an essentially optimistic attitude toward life. Wordsworth represents both elements clearly, and critics have been reluctant to come to terms with him. The rising generation may establish a spiritual climate less unfavorable to him, though they share the modern repudiation of the past. Perhaps by the 21st century this, too, will pass and Wordsworth's time will come. —E.E.E.

IX. VICTORIAN

Matthew Arnold

2556. Rogers, Katharine M. **The Context of Arnold's Plea for Birth Control in CULTURE AND ANARCHY**, DR, 51:4, Win. 1971-72, 463-474. Arnold's views on birth control, expressed in the last chapter of this work, are startlingly modern, though he seems to have been inhibited by the prevailing Victorian climate from giving full expression to his strong feelings on the matter. He set his remarks in the context of a criticism of Liberal political measures, perhaps doing so out of prudence, for it was the religious establishment which provided the greatest obstacle to a free flow of birth control information. —E.E.E.

Emily Brontë

Cf.: Item 2499.

Robert Browning

2557. Yetman, Michael G. **"Count Guido Franceschini": The Villain as Artist in THE RING AND THE BOOK**, PMLA, 87:5, Oct. 1972, 1093-1102. Book V affords us a view of Guido very different from that provided in his second monologue (Book XI) in which he resorts to what he calls a more "voluble rhetoric" of the soul, thus becoming accessible to us for the first time in the same way that we see the other speakers in the poem. In Book V his rendering of Caponsacchi, Pompilia, and himself, as the hero, heroine, and wronged husband of popular medieval and renaissance literature reveals a conception of art as deception, which is contrary to Browning's belief in art as a means of arriving at truth. In addition to making plain the enormity of Guido's evil nature, his second monologue is an implicit repudiation of the specious theory of art that Guido relies upon in Book V. —P.G.D.

Cf.: Item 2656.

Lewis Carroll

2558. Weaver, Warren. In *Pursuit of Lewis Carroll*, LCUT, No. 2, Nov. 1970, 38-45. [This article is a brief account of how the author assembled his Carroll collection, now at the University of Texas, and a description of what it contains among its 1,500 items. (Illustrated)] —J.M.

Mary Cowden Clarke

2559. Gross, George C. *Mary Cowden Clarke, THE GIRLHOOD OF SHAKE-SPEARE'S HEROINES, and the Sex Education of Victorian Women*, VS, 16:1, Sept. 1972, 37-58. Clarke's aim in this work is neither scholarly nor critical but moral. Taking hints from the plays, ignoring the texts when convenient, and inventing at will, Clarke's tales provided an orthodox course in repressive sex education to Victorian girls and their mothers. Sex is seen as a danger at best, although understanding and sympathy for the fallen woman is encouraged. Social injustice, ignorance, alcohol, the double standard, seducers, child molesters, loss of virtue, and compromise with the highest standards, are reprobated. The dangers of sex are painted in popular melodramatic tones that tell "more about repressed womanhood than either author or audience would have wished." Yet the seeds of liberation can be seen in Clarke's perpetuation of mid-Victorian repressive morality. —L.J.D.

John Towne Danson

Cf.: Item 2563.

Charles Dickens

2560. Pearlman, E. *David Copperfield Dreams of Drowning*, AI, 28:4, Win. 1971, 391-403. David's dream of drowning on the night of his first meeting with Uriah Heep represents a regression to childish fantasies. Drowning is a plunge into the sea of passion in which Steerforth represents the somewhat socially acceptable aristocratic philanthropist and seducer which part of David would like to become, and Uriah Heep stands for the sexually diseased and socially unacceptable creature which David fears he could become. Steerforth is also more interested sexually in David than he admits. He gives him the effeminate nickname "Daisy," and chooses a girl most like David, Em'ly. Drowning also represents a way of dying and getting rid of all of the ambiguities, sexual and otherwise. —J.E.D.

2561. Palmer, William J. *HARD TIMES: A Dickens Fable of Personal Salvation*, DR, 52:1, Sp. 1972, 67-77. This work not only is a fable but also affirms the importance of fables in human life. It expresses the "single moral truth that social salvation depends upon the ability of individual men to redeem themselves." —E.E.E.

2562. Brice, Alec W. *Reviewers of Dickens in THE EXAMINER: Fonblanque, Forster, Hunt, and Morley*, DSNL, 3:3, Sept. 1972, 68-80. Notices of Dickens's work before 1855, assumed to be by Forster, seem to be the work of Albany Fonblanque, John Forster, Leigh Hunt, and, after 1855, Henry Morley. These ascriptions are made, with varying degrees of certitude, by stylistic evidence, identification of each critic's special interest and perspective, and by examination of cross-references in letters and in the reviews themselves. Fonblanque stressed Dickens's humor, Forster his realism, Hunt his beneficial social and moral effect, and Morley the formal unity of the novels. Hunt, himself an important force in the revival of the Christmas spirit, described the Christ-

mas Books in language anticipated by earlier writing. That Forster used **Examiner** reviews in his **Life** is not proof that he was the original reviewer. —L.J.D.

2563. Fielding, K. J. **Dickens As J. T. Danson Knew Him**, *Dickensian*, 68:368, Sept. 1972, 151-161. Late in life Danson (1817-98) wrote two unflattering and heretofore unpublished short accounts of Dickens as editor of the **Daily News**, Danson, the paper's staff writer on finance and commercial affairs, become an eminent writer in these fields and was, otherwise, "a man of wide culture," albeit a severe judge of character and achievement. His accounts [printed as part of this article] conflict with standard histories of the **News** published in honor of the paper's 50th year. Danson's facts are verifiable, his opinions worthy of consideration; yet his analysis of the ill effects of a sudden and superficial fame on Dickens and his wife is unconvincing. [Illustrated with photographs of Danson and a drawing of the **News** offices in 1856.] —L.J.D.

2564. Lane, Lauriat, Jr. **Dickens and Melville: Our Mutual Friends**, *DR*, 51:3, Aut. 1971, 315-331. Dickens and Melville have more in common than critics have generally recognized. Among their shared characteristics are the poetic imagination, copious use of imagery, symbolic use of actuality, outspoken but un-Swiftian satire, vivid city scenes, cinematic liveliness mingled with grim realism, an attack on oppressive systems, obsession with the problem of evil, semi-mythological characters (including various disguises of the devil), use of the grotesque for psychological and metaphysical meaning, and a common literary ancestry (Shakespeare, Smollett, and Carlyle). The comparison can be extended to similarities between whole novels. —E.E.E.

2565. Thomas, Gillian. **Dickens and THE PORTFOLIO**, *Dickensian*, 68:368, Sept. 1972, 167-172. This magazine which Dickens read while at the blacking factory, ran burlesques, but not exclusively. While typical of cheap magazines of the 1820's, it combined its sensationalism with strident, sanctimonious, and often absurd claims to literary and moral respectability. It reprinted exotic tales, ran mythology and German folklore, and dealt often with the French Revolution. Stories of live burial and of transported convicts appeared along with schoolboy humor. While **The Portfolio** may hold no secrets about particular sources—its materials were the staple fare of popular literature—knowledge of such popular themes suggests a reason for Dickens's popularity: he gave "an artistic validity" to themes popular in crude forms. [Illustrated by two engravings from **The Portfolio**.] —L.J.D.

2566. Collins, Philip. **The Dickens Reading-Copies in Dickens House**, *Dickensian*, 68:368, Sept. 1972, 173-179. Dickens House now owns the only collection of Dickens's reading copies in Britain. Included are privately printed texts set for Dickens's platform use and then emended and annotated in his hand, a Ms from which the printers worked, and an early version in which pages from an ordinary edition were mounted on large pages to provide margins for notation. There is also an unpublished, detailed, eye-witness account of a reading of **A Christmas Carol**. [The materials are described in detail and assessed in relation to other extant reading copies. The article is illustrated by comic sketches, **Characters at Dickens's Readings** (*Harper's Weekly*, 1868), and by a page from **Sikes and Nancy** on which Adeline Billington transcribed stage directions from Dickens's personal copy.] —L.J.D.

2567. Slater, Michael. **David to Dora: A New Dickens Letter**, *Dickensian*, 68:368, Sept. 1972, 162-166. The Trustees of the Dickens House have recently purchased a letter [printed here] not previously known to have survived, from Dickens to Maria

Beadnell. It may be dated late 1831, before the break-up with Maria. It is the only letter from this period known to exist, and it raises some questions of the dating of some events of Maria's life while conveying to us "the tremulous eagerness and passionate anxiety of the young lover." [The article is accompanied by a cartoon from *Punch* which appeared in the month of *David Copperfield's* debut (May 1849) and which, by coincidence, has a young Charles courting a young Maria.] —L.J.D.

2568. Plorn's Australian Uncles, *Dickensian*, 68:368, Sept. 1972, 172. Further research by Mary Lazarus has clarified the identity of the two brothers-in-law of Dickens who went out to Australia. [The article amplifies *The Problem of Plorn*, *Dickensian*, 68:367, May 1972, 90-99 (*AES*, 16:4, Dec. 1972, 1022).] —L.J.D.

2569. Andrews, Malcolm. The Year's Work in Dickens Studies, 1971, *Dickensian*, 68:368, Sept. 1972, 180-185. [This is an anonymously compiled listing of new editions, reprints, books on Dickens, and British theses, with a selective and critical survey, written by Andrews, of periodical literature.] —L.J.D.

2570. Cohn, Alan M., and William D. Faulhaber. The Dickens Checklist, *DSNL*, 3:3, Sept. 1972, 93-96. [This list of recently published primary and secondary Dickens materials includes references to reviews and recordings.] —L.J.D.

Arthur Conan Doyle

2571. Galichet, François. "Epistémologie" de Sherlock Holmes, *CritP*, 26:273, Feb. 1970, 115-123 (rev.-art., *Sherlock Holmes; Étude en rouge*; and *Le signe des quatre*, Laffont, 1968). To Watson's complaint about his use of cocaine, Holmes replies that its principle use is to clarify his spirit; furthermore, since he detests routine and mere existence, he needs intense mental stimulation; this is why he has chosen his profession, or rather created it, since he is unique. The epistemology of Holmes (or Doyle) is more a striving for personal fulfillment through the acknowledgment of others than an effort to construct a new scientific field. His method is to translate important phenomena into epistemological concepts. Since his life, without its mental stimulation, is depressed and neurasthenic, and since he does not follow a normal profession which would give him the condition for the kind of existence he needs, it is his whole life which is at stake, a life which is a continuous repetition of periods of laziness and of vigor. [The article reviews the three works by Doyle. No translator is named.] (In French) —M.L.

George Eliot

2572. Scott, James F. George Eliot, Positivism, and the Social Vision of MIDDLEMARCH, *VS*, 16:1, Sept. 1972, 59-76. Eliot's correspondence with Frederic Harrison links her appreciation of positivism with this work, for Harrison suggested, in some detail, the writing of fiction on a Comtean basis, and *Middlemarch* corresponds in general and in many particulars with Comte's writings and Harrison's less doctrinaire version of them. The failing leadership of *Middlemarch's* gentry and clergy conforms to the positivist diagnosis, but Eliot treats the positivist leaders of the future, banker and scientist, psychologically, as products of their past, not merely as illustrations of the new class of hero. Bulstrode retains his religious fervor, Lydgate his gentlemanly proclivities. Their fate denies the Comtean forecast for such partnerships. Dorothea's marriage to Ladislaw is not an "artistic anti-climax." It supplies Eliot's version of progress in which heredity and emotional responses count more than positivist paradigms. —L.J.D.

Thomas Hardy

2573. Simmons, James C. *Ambiguities of Tess as a "Pure" Woman*, *AN&Q*, 10:6, Feb. 1972, 86-88. W. Eugene Davis's *TESS OF THE D'URBERVILLES: Some Ambiguities about a Pure Woman*, (*NCF*, 22:4, Mar. 1968, 397-401 [*AES*, 16:1, Sept. 1972, 136]) raises questions about Hardy's claim that Tess is a "pure" woman. The scene depicting Tess's visit to the peasant dance the evening of the seduction strengthens his argument. The dance is overtly sexual, like a pagan mating ritual, and Tess does not enter into it, "so that her sexual energies are not drained off." Hardy's imagery up to this point in the novel indicates a strong undercurrent of sexuality in Tess, particularly by symbolic images of redness, which do not reappear after the seduction. Later, at the Talbothays, Tess's sexuality is associated with love and nature, and Tess becomes again, for Hardy, a "pure" woman. —D.G.M.

2574. Siemens, Lloyd. *Parody in the Poems of Thomas Hardy*, *DR*, 52:1, Sp. 1972, 111-128. Hardy was a parodist who satirized the poetic clichés of much Victorian poetry. He treated ironically the romantic and sentimental stereotypes, which he considered spurious and illusory. The result is a wasteland from which there is no escape. —E.E.E.

Rudyard Kipling

2575. Newsom, Margaret. *Kipling in New Zealand*, *KJ*, 39:183, Sept. 1972, 8-13. Kipling traveled over most of New Zealand's North Island between Oct. 18 and Oct. 29, 1891. He was much impressed with the country's beauty, referring to it frequently in his poems and stories. [His itinerary is reconstructed from newspaper accounts.] —R.R.

Cardinal Newman

2576. Dale, P. A. *Newman's THE IDEA OF A UNIVERSITY: The Dangers of a University Education*, *VS*, 16:1, Sept. 1972, 5-36. This work is primarily a defense of religious exclusiveness and church control of university education. Newman argues, on purely intellectual grounds and against strong opposition, for permitting theology a place in the curriculum. The liberal trend away from exclusiveness led toward exclusion of theology. The Aristotelian division into human and physical science contrasts with Newman's three-part division, including theology. The idea of a university is the intellectual order it imposes on curriculum and teaching. Objectivity is an illusion. That order must be uncompromisingly Catholic. Discourses Six through Ten consider the moral effect of denominational education. Newman considers liberal education useful as it engenders the philosophic habit, but rejects the humanist notion that this implies moral growth. The danger for Newman was not Arnold's Philistines but his culture. —L.J.D.

Mark Pattison

2577. Sparrow, John. *An Oxford Caricature & Provocation*, *Encounter*, 39:1, July 1972, 92-96. Tamie Watters (*An Oxford Provocation and Caricature*, *Encounter*, 36:4, Apr. 1971, 34-42 [*AES*, 15:4, Dec. 1971, 1085]) distorts, through her rendering and ignoring of evidence, the relations between Mark Pattison and Meta Bradley. She brings forth no new evidence and merely gives melodramatic stress to the incident of the anonymous letter. Other evidence shows Pattison's genuine regard for Bradley but does not support the implication that their relationship was adulterous. —L.R.D.

General

2578. Block, Haskell M. **Some Concepts of the Literary Elite at the Turn of the Century**, *Mosaic*, 5:2, Win. 1971-72, 57-64. From a sociological standpoint, the literary elite of the fin de siècle may be viewed as a segmental, non-governing elite whose aims and values sometimes offer analogies to those of a governing elite. The psychological and social elitism of the literati expressed the search for both identity and status. The careers of Mallarmé, George, and Yeats manifest a series of individual and collective crises. "In its cultural setting, literary elitism was of large immediate consequence for literature if not society. Its long-range effect may lie primarily in the richness and transforming power of the literary works that conceptions of the elite helped to shape or came to reflect. These conceptions are an important aspect of the relation of art to society in the beginning of modern literature and in the 20th century." —D.J.M.

X. MODERN

W. H. Auden

2579. Morse, Donald E. **Auden's Concept and Practice of Christian Comedy**, *MiAca*, 4:1, Sum. 1971, 29-35. Auden has stated "Christian comedy is based upon the belief that all men are sinners; no one, therefore . . . can claim immunity from the comic exposure." On this basis, the humor in **For the Time Being** is not misplaced. In blending the biblical and the contemporary, Auden follows the tradition of Dante and the morality plays and establishes a link with the audience. He strengthens that link by presenting characters the audience can identify with. His theological concepts are given more immediate effect through a judicious use of humor and contemporary speech and situations. —J.M.D.

Max Beerbohm

2580. Dent, Alan. **Max is One Hundred**, *SatR*, 55:37, Sept. 1972, 59-61 (rev.-art., John Felstiner, **The Lies of Art: Max Beerbohm's Parody and Caricature**, Knopf, 1972; Rupert Hart-Davis, **A Catalogue of the Caricatures of Max Beerbohm**, Macmillan (London), Harvard U., 1972). In celebration of what would have been Beerbohm's 100th birthday, two books are notable. Felstiner's work is a reliable guide that indicates the variety and style of the great satirist's work. Hart-Davis's work is a handsome, extremely well-illustrated, generally complete compilation of Beerbohm's drawings. Both reinforce Beerbohm's love of drawing and the incisive justice of his satire. —M.D.R.

Arnold Bennett

2581. Ball, David. **Some Sources for Bennett's CLAYHANGER Trilogy**, *English*, 21:109, Sp. 1972, 13-17. Analysis of Bennett's life and works results in the conclusion that he experienced in some form almost all the incidents, minor perhaps even more than major, that are the substance of his novels. He frequently combined several real-life places or persons to form new, composite fictional descriptions which were much more romantic than the originals. Connections between his life, circumstances, friends, experiences, and works are easily established. For the writing of **Clayhanger**, he undertook much historical preparation, as he explained in his journals. He borrowed directly, freely helping himself to some sources; but in doing so, he showed his craftsmanship, for he contrived to divest his sources of ordinariness and to bring his readers with him into the center of experience. —E.E.W.

Anthony Burgess

2582. Chew, Shirley. **Mr. Livedog's Day: The Novels of Anthony Burgess**, Encounter, 38:6, June 1972, 57-64. Burgess's 18 novels rework with extraordinary imagination themes introduced in his Malayan trilogy (*Time for a Tiger*, 1956; *The Enemy in the Blanket*, 1958; and *Beds in the East*, 1959). His hero generally has a pedagogic strain. He plays with ideas or words and sees the other sides of a case, as does Mr. Livedog of *The Wanting Seed*, a character in whom God and the Devil coexist. Though his plots show signs of contrivance, Burgess's individual vision is intense and important and the vitality of his work continues. —L.R.D.

R. B. Cunninghamhame Graham

2583. Davies, Laurence. **Cunninghame Graham's South American Sketches**, CLS, 9:3, Sept. 1972, 253-265. In his short stories and sketches of South America, Cunninghamhame Graham had the problem of making that continent familiar to British readers. His handling of this problem may be seen in his general attitude toward art as found in his letters to Edward Garnett: the short form, general characters, patronization of characters, subjectivity, and theme of the failure of civilization. Although he has had little influence on South American literature, he does anticipate Guiraldes. —E. N. J.

Clifford Dymont

2584. Greacen, Robert. **Clifford Dymont: A Memoir**, Encounter, 39:2, Aug. 1972, 65-67. [Dymont's early life is sketched, his start as a writer with an assist from Dylan Thomas is noted, and the nature of his poetry is described. A literary curiosity, noted by others, is *St. Augustine at 32*, published first by Dymont, and also published, with slight alterations, by Victoria Sackville-West.] —L.R.D.

Joseph Conrad

2585. Carson, Herbert L. **The Second Self in THE SECRET SHARER**, Cresset, 34:1, Nov. 1970, 11-13. Like many of Conrad's stories, this tale is about a man in conflict with himself. There is no real secret sharer; Legatt, variously described as "my double," "my other self," "my secret self," or "my second self," is a projection of the captain's other self, "a legate or envoy of the captain's inner being . . . someone to befriend him when he is friendless and alone on a strange ship in his first command position." —E.C.S.

2586. Feaster, John. **Joseph Conrad: The Limits of Humanism**, Cresset, 35:3, Jan. 1972, 9-12. The public Conrad insisted upon the rewards of humanistic ideals such as loyalty, honor, and community; but the private Conrad's skepticism was "a recognition of the limits of man's preception and capacity for truth, . . . of the severe limitations of humanism." —E.C.S.

2587. Hosillos, Lucila. **A Reliable Narrator: Conrad's Distance and Effects Through Marlow**, DiLR, 18:2, Apr. 1970, 154-172. Conrad's use of a narrator to gain distance and realize intentions increases in complexity and sophistication from *Youth* through *Heart of Darkness* to *Lord Jim*. The objective attainment of a nostalgic tone in *Youth* is attributable to the use of Marlow. Marlow's protagonist status in *Heart of Darkness* provides greater distance from the author and helps produce the uncertainty characteristic of that story's narrative development. In *Lord Jim* Marlow not only provides distance but "shapes and directs the materials to achieve the author's intended

effects. . . . In all three stories, Marlow embodies or advocates Conrad's idea of the main protagonist's possessing a sense of destiny, a conviction of his personal fate at odds with an established order."
—J.T.C.

T. S. Eliot

2588. Carson, Herbert L. **The Hollow Man: J. Alfred Prufrock**, *Cresset*, 34:9, Sept. 1971, 9-12. **The Love Song of J. Alfred Prufrock** is a monologue composed of the thoughts of a lonely man dominated by personal fears and social despair. Prufrock is a victim of the world and of his own inability to decide whether or not to act decisively.
—E.C.S.

2589. Seiler, Robert M. **Prufrock and Hamlet**, *English*, 21:110, Sum. 1972, 41-43. The parallels between Prufrock and Hamlet command attention. They are isolated from their worlds, hemmed in by an oppressive situation, paralyzed by doubt, suffocating in their indecision, and trying desperately to translate thought into action. The contrasts, however, are even more striking than the comparisons. Prufrock is older, unromantic, unprincely, and unheroic, for example; but the fundamental difference is psychological. Hamlet, through rigorous self-examination, gains insight, analyzes his problem, and acts; Prufrock vacillates, unable to face himself or verbalize his problem, and ultimately escapes paranoically into fantasy. Hamlet's problem is conscience; Prufrock's, self-consciousness. Hamlet suffers because of his inability to act; Prufrock is unable to say, "I suffer." If Prufrock, like Hamlet, is to be interpreted as an Everyman, then Eliot's point is that the modern Everyman is a Prufrockian figure, socially impotent and psychically sterile, who cannot look at himself objectively enough to ask the overwhelming question his universality demands that he answer.
—E.E.W.

2590. Schneider, Elisabeth. **Prufrock and After: The Theme of Change**, *PMLA*, 87:5, Oct. 1972, 1103-1118. Eliot not only changed his beliefs radically during the course of his life but also explored the painful and difficult process of subjective change in its relation to the will. **Prufrock** and **The Waste Land** ask whether change is possible, and arrive at differing answers. Most of the 1927-31 poems explore change as it is being experienced subjectively; the later poems and plays are concerned with the theme but more perfunctorily. Though scarcely touched upon in his prose writings, the process of inner change is a major unifying theme in Eliot's poetry.
—P.G.D.

Cf.: Items **2441**, **2656**, and **2717**.

Ford Madox Ford

Cf.: Item **2701**.

John Fowles

2591. Grosskurth, Phyllis. **THE FRENCH LIEUTENANT'S WOMAN**, *VS*, 16:1, Sept. 1972, 130-131. [This article is an addition to Patrick Brantlinger's and Ian Adam's **Discussion** in *VS*, 15:3, Mar. 1972, 339-356 (*AES*, 16:4, Dec. 1972, 1143).] James Froude's novella, **The Lieutenant's Daughter**, published in 1847 in **Shadows of the Clouds** seems a progenitor of Fowles's novel. "Parallels and echoes seem too numerous to be merely coincidental." Both narrators are intrigued with questions of time and chance and both provide alternate endings. Froude's Catherine is described with epithets commonly applied to Fowles's Sarah, and there is an "uncannily" close likeness in the descriptions of the lovers' first kiss. Both fictions end with the hero facing the sea. "Is John Fowles playing an elaborate joke on us?"
—L.J.D.

Roy Fuller

2592. Woodcock, George. *Private Images of Public Ills: The Poetry of Roy Fuller*, WascR, 4:2, 1969, 21-34. During the 1930's, a somewhat disparate group of English poets under the nominal leadership of Auden reenacted Wordsworth's revolt in favor of "low" subject matter—although they remained curiously old-fashioned in technique. Of this group only Fuller has preserved the group's original inspiration in political idealism. During World War II, Fuller's perseverance enabled him to find the key to his poetic success. He solved the dilemma of those who believe in the cause of the peasants and workers but wish to live like lords by withdrawing into subjective, autobiographical poetry consistently and purposefully universalized as the reassertion of a rather Stoic faith that whatever the social validity of political idealism, it is not quite in vain. —D.C.M.

Robert Garloch (R. G. Sutherland)

2593. Watson, Roderick. *The Speaker in the Gairdens: The Poetry of Robert Garloch*, Akros, 6:16, Apr. 1971, 69-76. Beneath the amiable, satirical, or comic persona of Garloch's poetry lies the suggestion of sadness in a man trapped by society, isolated by despair, and longing for metaphysical transcendence. —E.C.S.

William A. Gerhardt

2594. Holroyd, Michael. *William Gerhardt*, Encounter, 38:3, Mar. 1972, 83-88. Throughout the 20's and 30's, Gerhardt was extraordinarily prolific, producing a variety of works, including seven novels. Since 1940, he has been silent. Efforts to revive serious interest in his work have been thwarted by his admirers' not being able to agree on which are his best novels. Meanwhile, he has been living in seclusion in London working on a tetralogy in one volume, *This Present Breath*. —L.R.D.

Duncan Glen

2595. Weston, John C. *IN APPEARANCES*, Akros, 6:16, Apr. 1971, 77-80 (rev.-art.). This work (Akros Publications, 1971) is a sequence of 40 autobiographical poems arranged in six sections. The sequence, describing the poet's quest through dream and memory to discover "the relation of self to eternity," is shaped by the imagery of the Highlands, representing the poet's mystical and universal aspects, and the Lowlands, representing his everyday and mutable aspects. —E.C.S.

D. H. Lawrence

2596. Kirkman, Michael. *D. H. Lawrence's LAST POEMS*, DHLR, 5:2, Sum. 1972, 97-120. These poems are best read as a single work forming a "loosely connected sequence of thought," the dominant theme of which is the facing of death. The poems reveal a mastery of the poetic medium; the control of tones of voice being central to Lawrence's formal organization. Although many of the ideas evolve from his earlier work, these poems do embody a "startling change of attitude" as a doctrine based upon physical existence is challenged by the fact of death. —R.T.C.

2597. Ledoux, Larry V. *Christ and Isis: The Function of the Dying and Reviving God in THE MAN WHO DIED*, DHLR, 5:2, Sum. 1972, 132-148. Originally published as *The Escaped Cock*, the first part of this work can be viewed as a restatement of the gospel story of the resurrection, emphasizing the physical revival rather than the passion or the crucifixion. Part two of the novella identifies Christ with the dying-reviving gods

of near-Eastern mythology. This Christ/Osiris fusion creates a new myth "capable of revitalizing Christianity and reawakening modern man to an awareness of and participation in the natural rhythms of his world and of his body."
—R.T.C.

2598. Brashear, Lucy M. **Lawrence's Companion Poems: SNAKE and Tortoises**, DHLR, 5:1, Sp. 1972, 54-62. Because of their history of separate publication, this poem and Lawrence's series of six tortoise poems are traditionally analyzed as separate units. Yet Lawrence came to consider them as complementary; such a reading illuminates and clarifies both, leading to a deeper understanding of the serpent symbol in *Snake*.
—R.T.C.

2599. Hinz, Evelyn J. **SONS AND LOVERS: The Archetypal Dimensions of Lawrence's Oedipal Tragedy**, DHLR, 5:1, Sp. 1972, 26-53. The Oedipal pattern is the controlling archetype in this work. The social and historical setting is much more than background: it is a condensed panorama of English history. The neglected opening of the novel symbolizes puritanical and mechanical forces overcoming the Catholic and agrarian ethos. Mr. and Mrs. Morel are related to these forces of paternal agrarianism and puritanical industrialism respectively. Both William and Paul are Christ figures: the former is the crucified son; the latter, in taking on William's role, is the risen Christ. By means of leg and feet imagery, and the wounded thigh motif, Lawrence suggests that industrialism is the modern usurper and the factory worker is the Oedipal cripple.
—R.T.C.

2600. Wasserman, Jerry. **ST. MAWR and the Search for Community**, Mosaic, 5:2, Win. 1971-72, 113-123. Several of Lawrence's novels explore thematically the possibility of successful substitution of sexual life for the communal. *St. Mawr* occupies an important position (both chronologically and dialectically) among novels which deal with this theme. It represents in its extreme the breakdown that in the earlier novels was still in process and which the later novels positively affirm. "The hopes Lawrence had for a successful communal or sexual life for modern man reach their nadir in *St. Mawr*. The bitterness with which he had been left by the war and the failure of his utopian schemes, as well as his disappointment with America and the general state of affairs in Europe, appear throughout the novel."
—D.J.M.

2601. Farmer, David. **D. H. Lawrence's THE TURNING BACK: The Text and its Genesis in Correspondence**, DHLR, 5:2, Sum. 1972, 121-131. Although a fragment of Lawrence's poem has been known under the title *We have Gone Too Far*, accident and chance have prevented the text from being published in its entirety. Ideas in the poem about World War I are also expressed in the letters Lawrence wrote after Jan. 1915; by studying poem and letters together Lawrence's attitude can be seen evolving. [The complete text of *The Turning Back* is printed.]
—R.T.C.

2602. Rachman, Shalom. **Art and Value in D. H. Lawrence's WOMEN IN LOVE**, DHLR, 5:1, Sp. 1972, 1-25. Lawrence's writings often reveal serious delusions and misconceptions. Truth and untruth coexist in his work; and although this novel is undoubtedly a work of art, it is still necessary to explore, rather than merely accept, the values embodied in it. Like "malformed trees," Gerald and Gudrun are deficient from birth: but Gerald's case is too limited to encompass, as some have claimed, "the malady of our civilization." Although Birkin's judgments are borne out by the novel, he is not *Salvator Mundi*: he is both sexual oddity and misanthropist, and "an example of selfishness that can be hardly surpassed."
—R.T.C.

2603. Orrell, Herbert M. **D. H. Lawrence: Poet of Death and Resurrection**, Cresset, 34:5, Mar. 1971, 10-13. Lawrence's poems on death and resurrection are an attempt to recapture the modes of thought and feeling of pre-Socratic man, proceeding cyclically rather than linearly. John Donne's **Death Be Not Proud** moves linearly, seeking to convince the reader by argumentation and paradoxical statement that death is not final. In Lawrence's **The Ship of Death**, on the other hand, the reader is invited to participate in the journey of death and rebirth; nothing is concluded or resolved in the poem, and all that remains is a sense of acceptance and hope. —E.C.S.

2604. Garmon, Gerald M. **Doctoral Dissertations on D. H. Lawrence: Bibliographical Addenda**, DHLR, 5:2, Sum. 1972, 170-173. [This check list of 39 theses supplements and corrects the earlier bibliography compiled by G. B. Crump in DHLR, 3:1, Sp. 1970.] —R.T.C.

2605. Heath, Alice C. **The Checklist of D. H. Lawrence Criticism and Scholarship**, 1971, DHLR, 5:1, Sp. 1972, 82-92. [This check list of books and articles about Lawrence brings up to date earlier bibliographies in DHLR.] —R.T.C.

Doris Lessing

2606. Mulkeen, Anne M. **Twentieth-Century Realism: The "Grid" Structure of THE GOLDEN NOTEBOOK**, SNovel, 4:2, Sum. 1972, 262-274. Admiring the Russian and French realists of the last century, Lessing has created the grid structure of her novel to symbolize the relationship between the individual and society in our century from her Marxist point of view. Anna Wulf, the modern woman, attempts to reflect but contain modern disintegration as she writes her own novel by means of her four repetitive notebooks. They mirror 20th-century experience from war and racism to communism and materialism. Thus this crisis of despair is given both a social and a historical context, which in the fifth golden notebook looks forward to the change and hope dear to the Marxist. —W.H.M.

2607. Marchino, Lois A. **The Search for Self in the Novels of Doris Lessing**, SNovel, 4:2, Sum. 1972, 252-261. Lessing's later heroines avoid the negative fates of her earlier ones by exploring their inner selves and their place in society at the same time. Anna Wulf in **The Golden Notebook** (1962), unifies her fragmented experiences and reflections through the title notebook as she comes to see her total self as part of the collective "we." Martha Quest in **Children of Violence** (1962-69) deliberately fasts and avoids sleep to discover her essential humanity, and with it hope for man's future. In the same way hero Charles Watkins in **Briefing for a Descent into Hell** (1971) undertakes this voyage of self-discovery, which permanently changes a man as he recognizes his role in the universe, and is necessary for any successful living. —W.H.M.

Percy Wyndham Lewis

2608. Chapman, Robert T. **Satire and Aesthetics in Wyndham Lewis' APES OF GOD**, CLit, 12:2, Sp. 1971, 133-145. While Lewis's significance as a controversial thinker may be established, his literary stature is not at all assured. Indeed, even among his supporters there is no consensus of critical judgment. An analysis of **The Apes of God** reveals Lewis's talents as writer and thinker. Its satire, while specifically pointed at Osbert Sitwell, Roy Campbell, James Joyce, and others, simultaneously resides in a Swiftian vision of human being, and the "oracular broadcasts" pinpoint Lewis's ideas

about satire, relationships between fact and fiction, and his sense of the decline of aesthetic values. Taken as a whole, the work gives a rich, satiric picture of "what life looks like without art."
—E.A.K.

2609. Mayne, Richard. **Wyndham Lewis**, *Encounter*, 38:2, Feb. 1972, 42-51. Assessments of Lewis are contradictory, even self-contradictory. A Jekyll-Hyde personality, he was four people. Most fundamental was the painter, which influenced his writing by stressing the visual and by picturing bad dreams. Second, as a polemicist, he made some mistakes. More successful as a novelist, *Tarr*, *The Apes of God*, and *Self-Condemed* are the major ones of his eight novels. Finally, as a critic, he produced work still substantial. His productive energy may have resulted from his having to prove his manhood to an absent father. Much of his work, both as artist and critic, remains relevant.
—L.R.D.

Cf.: Item 2717.

Louis MacNeice

2610. Davin, Dan. In **A Green Grave: Recollections of Louis MacNeice**, *Encounter*, 39:2, Aug. 1972, 42-49. [Efforts by the author-publisher (Davin) to have MacNeice coedit a collection of articles about Ireland extended from 1949 until the poet's death in 1963. Experiences with Bertie Rodgers, Dylan Thomas, and Roy Campbell are related.] After wrestling with the problems of middle age, MacNeice's reemergence from despair was marked by the poems of *The Burning Perch* and a new love affair.
—L.R.D.

Christopher Morley

2611. Ashby, Anna Lou. **The Writer as Bookman: Christopher Morley's Library**, *LCUT*, No. 2, Nov. 1970, 74-81. [This article is a brief description of Morley's library which is now at the University of Texas.] (Illustrated)
—J.M.

Anthony Powell

2612. Russell, John. **The War Trilogies of Anthony Powell and Evelyn Waugh**, *ModA*, 16:3, Sum. 1972, 289-300. Waugh and Powell had a "flair for history" and wrote war trilogies. Waugh's trilogy, entitled *Sword of Honour* (1965), includes *Men at Arms* (1952), *Officers and Gentlemen* (1955), and *Unconditional Surrender* (1961). Powell's trilogy is part of *The Music of Time* series and includes *The Valley of Bones* (1964), *The Soldier's Art* (1966), and *The Military Philosophers* (1968). A comparison of these works is instructive. While the trilogies are essentially similar in structure, the authors' temperaments cause differences in texture; Waugh's is a study in breadth and Powell's one in density. Powell's main character is caught up in the immediate foreground problem of the war itself; Waugh's hero's fight ends up entirely private and spiritual.
—E.E.E.

Alexander Scott

2613. Annand, J. K. **Alexander Scott: An Introduction**, *Akros*, 6:16, Apr. 1971, 3-9. Scott is probably best known as a poet through his four volumes of verse written in Scots and English, but he has also made a significant contribution to Scottish letters as the editor of three volumes of poetry and of three literary journals, as a dramatist, and as a journalist for the *Scots Independent*.
—E.C.S.

Tom Scott

2614. Herdman, John. **Towards New Jerusalem: The Poetry of Tom Scott**, Akros, 6:16, Apr. 1971, 43-49. The personal element in Scott's poetry is restrained by his social awareness, his vision of the New Jerusalem as "a world in which worth equals value, and vice versa." His development as a poet can be viewed as a movement from translations of French and Italian works into the Scots language to poems based on classical and literary subjects to modern allegory and finally to social statement. —E.C.S.

Evelyn Waugh

2615. Cohen, Martin. **BRIDESHEAD REVISITED and JASPAR TRISTRAM**, EWN, 5:3, Win. 1971, 6-8. It is extremely unlikely that Waugh read E. A. W. Clarke's *Jaspar Tristram* (1899), a cult book of an 1890's homosexual underground. There are, however, close similarities between that novel and Waugh's *Brideshead Revisited*, notably in the blurring of sex distinctions in the vision of main characters and in the element of snobbery those characters exhibit. —S.R.

2616. Mahon, John W. **Charles Ryder and Evelyn Waugh**, EWN, 6:1, Sp. 1972, 2-3. The parallels in style and detail about life at Oxford between the autobiography, *A Little Learning*, and *Brideshead Revisited* are remarkable. Although Charles Ryder, the fictional character, is not Waugh the author, the later autobiography shows the "continuity in an author's thoughts and modes of expression" over a 20-year period. —S.R.

2617. Gordon, Gerald T. **"Lake Island of Innisfree": A Classical Allusion in Evelyn Waugh's THE LOVED ONE**, EWN, 5:3, Win. 1971, 1-2. Dennis Barlow is a caricature of Virgil's Aeneas, and the ferryman who conveys him to the Lake Island of Innisfree is a modern Charon. The island is unmistakably a place of spiritually defunct and dead souls. —S.R.

2618. Gallagher, D. S. **Waugh's Letters-to-the-Editor 1923-1966: A Supplementary Bibliography**, EWN, 5:3, Win. 1971, 2-5. [The list contains 34 entries detailing Waugh's letters (one pseudonymous) to newspapers and periodicals, 1923-1936.] —S.R.

2619. Gallagher, D. S. **Pinfold Unfolded**, EWN, 6:1, Sp. 1972, 1-3. According to his wife, Waugh wrote frequently to the *Catholic Herald* (and possibly to the *Tablet* and the *Times*) using the pseudonym "Mrs. Teresa Pinfold." One such letter is *Victim of a Hoax?*, *Catholic Herald*, Sept. 16, 1955, 2. —S.R.

2620. Newnham, Anthony. **Evelyn Waugh's Library**, LCUT, No. 1, Mar. 1970, 24-29. Waugh's library, purchased by the University of Texas in 1967, contains mostly "English literature and English art, design, architecture, and topography, mostly of the 19th and 20th centuries." (Illustrated) —J.M.

2621. LaFrance, Marston. **The Year's Work in Waugh Studies**, EWN, 6:1, Sp. 1972, 3-6. [This is a critically annotated review of writing on Waugh: 5 essays from 1970; 2 books and 2 essays from 1971.] —S.R.

2622. Thieme, Hans Otto. **Evelyn Waugh: A Supplementary Checklist of Criticism**, EWN, 6:1, Sp. 1972, 6-7. [This is a continuation of the earlier check lists published in EWN (See AES, 15:9, May 1972, 2676, for data on previous lists). It includes books

and articles published since 1970, as well as some items omitted from the previous lists.]
—S.R.

2623. Tosser, Yvon. **Bibliography of Waugh Criticism (French Area): Part II**, EWN, 6:1, Sp. 1972, 7-8. [The list contains items of criticism on Waugh published in France and work-in-progress at French universities.]
—S.R.

Cf.: Item 2612.

Angus Wilson

2624. Riddell, Edwin. **The Humanist Character in Angus Wilson**, English, 21:110, Sum. 1972, 45-53. In his post-1950 novels, Wilson defines a new status for the individual in society and as a proper subject of fiction. His is a fundamentally existential view of the ideal as a rarely achieved harmony of being with the world. All the dilemmas in his novels arise from the conflict between the human demands of society and the individual's need for identity and apartness. Wilson's protagonists are humanists in a difficult modern world. They are open to life, willing to examine their own motives, and aware of their social and moral obligations; at the same time they feel sharply the irony of their situation, an irony they sometimes turn cuttingly on others or destructively on themselves. Their heroism is in their successfully relating to other human beings humanistically and their accepting some sort of pleasure principle in life as against the flagellations of a Calvinistic conscience on the one hand and the awareness of Freudian motivations on the other.
—E.E.W.

Poetry

2625. Scott, Tom. **Contemporary Scottish Poetry**, Akros, 6:16, Apr. 1971, 50-55. [After defining the terms "poetry," "Scottish," and "contemporary" at some length, Scott offers a brief appraisal of those writing in Scots. From the perspective of a consumer of poetry he criticizes sharply the "lack of enterprise, daring, passion, the ardor of youth's mad assault on the absolute" of many poets.]
—E.C.S.

General

2626. Farmer, David. **The Bibliographical Potential of a 20th Century Literary Agent's Archive: The Pinker Papers**, LCUT, No. 2, Nov. 1970, 26-35. The archives of the literary agent J. B. Pinker, at the University of Texas, contain over 4,000 items of his correspondence to and from John Galsworthy, Robert Graves, W. Somerset Maugham, George Moore, Ezra Pound, Hugh Walpole, H. G. Wells, and especially Arnold Bennett and Aldous Huxley. (Illustrated)
—J.M.

2627. Hirth, Mary. **Cyril Connolly Examined: An Exhibit on "The Modern Movement"**, LCUT, No. 1, Mar. 1970, 39-47. [The article describes an exhibit derived from Connolly's **The Modern Movement: One Hundred Key Books from England, France and America, 1880-1950** (Deutsch, 1965, and Hamilton, 1966). Besides the extensively revised galley of Connolly's book, important exhibits of materials by Aldous Huxley, D. H. Lawrence, Marianne Moore, Edith Sitwell, and Dylan Thomas are discussed. (Illustrated)]
—J.M.

2628. Meckier, Jerome. **Looking Back at Anger: The Success of a Collapsing Stance**, DR, 52:1, Sp. 1972, 47-58. The best of the works of the Angry Young Men were never simply outbursts of rage against society. They also showed the limitations of anger as a social response and the need to move beyond it.
—E.E.E.

AMERICAN

I. PARTICULARISM AND REGIONALISM

Black

2629. Brown, Lloyd W. *The Expatriate Consciousness in Black American Literature*, SBL, 3:2, Sum. 1972, 9-12. The image of the black writer as transplanted African or as an alien in a hostile culture is reflected in some of the authors of the Harlem Renaissance. In McKay's *Home to Harlem*, Jake and Raymond (McKay's counterpart) search for cultural roots. In *Heritage*, Cullen acknowledges the idyllic nature of the African image, Africa itself being both psychologically and geographically inaccessible. In *Nocturne at Bethesda*, Bontemps's images of Africa originate in his disenchantment with the white Christian West. All three writers imply that the needs which these myths project are more crucial, if less obvious, than the "unreality" of the myths themselves.
—D.S.B.

IV. THEMES AND TYPES

Fiction

2630. Franklin, Bruce. *Chic Bleak in Fantasy Fiction*, SatR, 55:29, July 15, 1972, 42-45. Capitalist writers express a profound pessimism—and have virtually since the beginning of America's history—in the eventual fate of the world. This negativistic view of history has been reinforced by the development of writers as a class alienated from the rest of society and expressing a concomitant distant and doomsday mentality. Science fiction, both in pulp magazines and film, has become increasingly pessimistic. There is, however, the possibility that writers will abandon establishment bleakness and with the people rise up to create a better future.
—M.D.R.

V. SEVENTEENTH AND EIGHTEENTH CENTURIES

Jonathan Edwards

2631. Stein, Stephen J. *A Notebook on the Apocalypse* by Jonathan Edwards, WMQ, 29:4, Oct. 1972, 623-634. Edwards's unpublished *Notes on the Apocalypse* is the result of 35 years of reflection and study. He began the notebook in 1723 as a private commentary on the *Book of Revelation*. However, it also records his reading of contemporary events as fulfillments of apocalyptic prophecies. Unknown until the 1960's, this notebook will appear in the Yale edition of Edwards's *Works*. The notebook is significant because it suggests a closer integration of Edwards's theological studies with his ministerial activities during the Great Awakening. Because the notebook contains little creative theological reflection, its further significance is that it may lead to a reassessment of Edwards's reputation.
—L.K.U.

Phillis Wheatley

2632. Matson, R. Lynn. *Phillis Wheatley—Soul Sister?* Phylon, 33:3, Fall 1972, 222-230. Wheatley, a black poet of the late 1700's, voiced her consciousness of her race's plight, just as she acknowledged her distaste for her own enslavement. The Christian optimism in her poetry is not to be construed as an attempt to avoid the real conditions of her race or as an attempt to assimilate herself into white society. A close reading of her poems, in conjunction with her letters, reveals her mild but nonetheless significant protest against white domination.
—R.L.Ch.

VI. NINETEENTH CENTURY, 1800-1870

Ralph Waldo Emerson

2633. Rovit, Earl. **Emerson: A Contemporary Reconsideration**, ASch, 41:3, Sum. 1972, 429-438. Emerson's unique contribution is his awareness of man as simultaneously doer and observer, as one inescapably split within himself. He did not attempt to heal the split but to maintain it as a vital aspect of existence. Assuming the role of preacher-lecturer, he knew this was not his true self. Such role-playing enabled him to see both sides of an issue; when he took sides in the 1850's he lost power. His detachment was also his weakness in that he is emotionally uninspiring, lacks sympathy, and fails to recognize the external forces that shape character. —A.T.T.

2634. Van Cromphout, Gustaaf. **Emerson, Hawthorne, and THE BLITHEDALE ROMANCE**, GaR, 25:4, Win. 1971, 471-480. These two writers are usually thought to be opposed on philosophical questions of man's capabilities, but on the issue of reform they held similar views. They distrusted contemporary manifestations, such as Brook Farm. Emerson's concern was with regeneration of the individual, and he found current reform movements dangerous to personal integrity. **Blithedale** shows that Hawthorne agreed with him. Coverdale resembles the class of reformers favored by Emerson: the detached, contemplative "student," who lacks the standard reformer's brash assurance and shallow understanding of existing establishments. The customarily optimistic Emerson revealed his views in **Lecture on the Times**, in which his confident belief in the reality of transcendent abstractions is replaced by a recognition of the limitations "of social and political evolution as he saw it in New England in 1841." —V.M.N.

George Washington Harris

2635. Inge, M. Thomas, ed. **Early Appreciation of George W. Harris by George Frederick Mellen**, THQ, 30:2, Sum. 1971, 190-204. Mellen, as associate editor of the *Knoxville Sentinel*, contributed hundreds of articles on the customs and legends of Southern history and wrote a chapter on Southern humor for Vol. 7, **History of Literary and Intellectual Life of the Southern States** (Richmond, 1909). Four of the *Sentinel* articles deal with Harris and his **Sut Lovingood's Yarns**. More historical than literary, Mellen's pieces are important as criticism and original research on a minor humorist. Articles reprinted from the *Knoxville Sentinel* are **George W. Harris**, Feb. 13, 1909; **Sut Lovingood's Yarns**, Feb. 11, 1909; **Lovingood's Settings**, Mar. 7, 1911; and **Sut Lovingood**, Jan. 8, 1914.] —L.M.L.

Nathaniel Hawthorne

2636. Stott, Jon C. **Hawthorne's MY KINSMAN, MAJOR MOLINEUX and the Agrarian Ideal**, MiAca, 4:2, Fall 1971, 197-203. This work has long been accepted as an initiation story on two levels—Robin's and the nation's. The two levels work together—the boy's symbolizing the nation's. It is a story of complexities, not only of the city, but also of the transition itself. While the agricultural background has provided a sense of community, a moral and social harmony, and a recognized authority figure, it cannot adequately support everyone, and it has not provided the maturity and knowledge necessary for those who must face new situations. The growth from rural dependent to urban independent is not presented as good or bad but as a complex passage to maturity. —J.M.D.

2637. Benoit, Raymond. Theology and Literature: THE SCARLET LETTER, BuR, 20:1, Sp. 1972, 83-92. The child Pearl is the symbol of the reconciliation of flesh (Hester) and spirit (Arthur), of imagination and intellect, which the Puritans (Mr. Wilson) had so long denied. She is the center not only of her parents but also of the opposites, Governor Bellingham (law and order) and his sister, Mistress Hibbins (instinct and nature), as well as of the town (order) and the encircling forest (nature). The novel thus treats the basic religious theme of the incarnation, seeking to reconcile in literature the dual forces of spirit and matter. —A.T.T.

Cf.: Item 2634.

Henry Wadsworth Longfellow

2638. Brotherson, Gordon. Ubirajara, Hiawatha, Cumanda: National Virtue from American Indian Literature, CLS, 9:3, Sept. 1972, 243-252. Juan Leon Mera, Longfellow, and Jose de Alencar all tried to write a national folk literature after J. C. Herder and failed; a study of their failures illustrates romantic literary practice. Mera, in *Cumanda*, was influenced by European models rather than Indian sources. In *The Song of Hiawatha*, Longfellow used Indian sources to write a national legend, but the poem became an elegy to a passing people. In *Ubirajara* Alencar did use Indian sources and celebrated the Indian as a winner, but he failed to achieve a national style. —E.N.J.

James Russell Lowell

2639. Brubaker, Bill R. J. R. Lowell Boosts Jeremiah Curtin, Harvard '63, AN&Q, 10:5, Jan. 1972, 68-69. Lowell's strong recommendation of Curtin for the position of consular pupil at St. Petersburg, addressed to Republican Senator Charles Sumner of Massachusetts, helped Curtin receive an appointment as Second Secretary of Legation. Curtin went on to a distinguished career as linguist, translator, and mythographer. —D.G.M.

Herman Melville

2640. Trachtenberg, Stanley. "A Sensible Way to Play the Fool": Melville's THE CONFIDENCE-MAN, GaR, 26:1, Sp. 1972, 38-52. Melville chose the comic mode for this novel because it characteristically exposes the falseness of all seeming contradictions. Its world is continually shifting and unpredictable, its limits never clearly defined, as they are in tragedy. The confidence man mirrors this universe and attempts "to make man at least partially responsible for what happens to him." All confidence men reveal a need for faith; those they dupe must believe in them. Melville's con man differs from his predecessor, the Yankee peddler, in that he is not a part of the norm and does not finally accept society's values. The confidence man is aware of inequities in existence, but he also knows how little value examination of these has. Melville is anti-Shaftesburian, for he sees ridicule as "the sign rather than the test of truth." In a rapidly shifting world, the confidence man can find sanity and preservation only in role playing, but he is continually thrown off balance. —V.M.N.

2641. Kellner, Robert. Herman Melville: The Sketch as Genre, MSE, 3:1, Sp. 1971, 22-26. The literary sketch has yet to be properly defined as a genre even though many authors have used the sketch form. A sketch is not a story, a narrative of events, or a fictional history with a developing plot, characters, and theme. It records observations and relates incidents, usually as a first-person narration by the author. Melville's use of the sketch is a synthesis of the constraints of the form and his artistic desires; this

can be seen in his approach to the persona of the narrator and his location in the scene sketched. The sketch's relationship to the short story is seen in the *Encantadas* sketches, where several verge on becoming short stories. Melville skillfully controls his plot for the narrator, so that he can better view his subject and make his observations. —J.J.

Cf.: Item 2564.

Edgar Allan Poe

2642. Moore, Rayburn S. "Prophetic Sounds and Loud": Allen, Stovall, Mabbott, and Other Recent Works on Poe, *Gar*, 25:4, Win. 1971, 481-488 (rev.-art., Michael Allen, Poe and the British Magazine Tradition, Oxford U., 1969; Floyd Stovall, Edgar Poe the Poet, U. Press of Virginia, 1969; and Collected Works of Edgar Allan Poe, ed. T. O. Mabbott, Belknap, 1969). Allen traces Poe's debt to literary conventions in *Blackwell's* and other periodicals of the 1830's and 40's. Stovall focuses upon Poe as a poet and considers the poems, which are grouped chronologically, against a background of the writer's poetic theory. Mabbott's edition of the *Poems* is exhaustively annotated. It contains an appendix on apocrypha and an outline of the poet's life which covers nearly 50 pages and is "the best and most accurate brief account of Poe's life now available." —V.M.N.

Henry David Thoreau

2643. Bonner, William H. *Thalassa, Thalassa! Thoreau at Newport?* TSB, 120, Sum. 1972, 7-8. Because of Thoreau's feeling for Cape Cod as a point of contact between man and nature, it is ironic to find one of his poems included in a volume aimed at fashionable Newport society. Yet Thoreau's *The Fisher's Son* appears untitled in *Thalatta: A Book for the Sea-Side* (Boston, 1853). Unfortunately for its compilers, Samuel Longfellow and Thomas Wentworth Higginson, the volume did not do well. —L.K.U.

2644. Fenn, Mary. *Report of the Walking Society*, TSB, 120, Sum. 1972, 6-7. Mapping Thoreau Country is more difficult than it would seem because place names, definitions of words such as "meadow," and the landscape of Concord have changed and because Thoreau often employs several names for the same location. —L.K.U.

2645. *A New Thoreau Document*, TSB, 120, Sum. 1972, 7. Thoreau Society archivist Ruth Wheeler has discovered a letter from Thoreau to the Concord clerk asking not "to be considered a member of the First Parish in this town." This document is referred to in *Civil Disobedience* in a passage relating Thoreau's refusal to pay a tax in support of a church he did not attend. This incident can now be precisely dated. —L.K.U.

2646. Harding, Walter. *Additions to the Thoreau Bibliography*, TSB, 120, Sum. 1972, 4-6. [This is a continuing annotated bibliography.] —L.K.U.

Walt Whitman

2647. Shephard, Esther. *The Inside Front and Back Covers of Whitman's Earliest Known Notebook: Some Observations on Photocopy and Verbal Descriptions*, *PMLA*, 87:5, Oct. 1972, 1119-1122. [Enlargement prints made by the Library of Congress from a privately owned microfilm of Whitman's notebook have been consulted, and two prints are compared in detail with descriptions of these pages in scholarly publications in the Whitman field.] —P.G.D.

General

2648. Brock, William. *The Image of England and American Nationalism*, JAmS, 5:3, Dec. 1971, 225-245. In the first half of the 19th century there was a basic tension between Americans who strove to be independent of British influence (symbolized by the later Cooper) and those who wanted to cultivate past and present English associations (symbolized by Edward Everett). Suspicion of British intervention in American governmental policy influenced several major American political actions, such as the acquisition of Texas and of California. A growing number of American statesmen, however, such as Calhoun, Webster, and Benton, were able to influence many to realize that peace and understanding between England and America was in the interest of both. Furthermore, the growing political and economic strength of America lessened the need for defensive rhetoric. A growing number of American intellectual and literary leaders reflected the ambivalent attitude of Emerson, who "depended upon England but belonged to a separate society desperately anxious to be independent." Emerson's *English Traits* (1856) expressed the changing American image of England, from the defensiveness of a new nation to confidence in its growing strength and importance.

—H.E.S.

VII. NINETEENTH CENTURY, 1870-1900

Kate Chopin

2649. Potter, Richard H. *Kate Chopin and Her Critics: An Annotated Checklist*, MHSB, 26:4, July 1970, 306-317. Although Chopin's short stories and novels were recognized as masterpieces from 1899-1902, her collected works were not available until 1969. [Even though the check list includes many entries that have never before been catalogued, it does not include some contemporary book reviews and dissertations. The check list totals 125 entries including books, periodicals, theses and dissertations.]

—L.M.L.

Charles Egbert Craddock (Mary N. Murfree)

2650. Loyd, Dennis. *Tennessee's Mystery Woman Novelist*, THQt, 29:3, Fall 1970, 272-277. Educated as a fashionable Tennessee ante-bellum aristocrat, Murfree had an interest in Southern legends, folk tales, dialect, and geography and incorporated them into her short stories and novels. Because her topics were rough and realistic, she adopted the masculine pen-name of Charles Egbert Craddock, first using the name for a short story published in the *Atlantic Monthly* in 1878. She corresponded regularly with William Dean Howells and Thomas Bailey Aldrich, maintaining the pen-name, but finally, in 1885, she entered Aldrich's office and abruptly introduced herself as Craddock. Soon after, at a social gathering, Aldrich introduced her to Howells and Oliver Wendell Holmes. The revelation amused the publishing figures, and she continued to write until 1906.

—L.M.L.

Jeremiah Curtin

Cf.: Item 2639.

Henry James

2651. Norton, Rictor. *THE TURN OF THE SCREW: Coincidentia Oppositorum*, AI, 28:4, Win. 1971, 372-390. The title of this story provides the source of most of the major images, themes, and symbolic actions involving the union of opposites. The

screw is a uniting of the Yonic circle at its head and the phallic point at its tip. At the head, center, and circumference are different things, but the screw narrows until center and circumference are merged at the tip. The story gets at the point that good and evil merge. The governess, for example, is both a savior and a cruel inquisitor, who, by trying to save the children's souls may have lost them. She doubts her role. —J.E.D.

2652. Burgess, Charles E. *Henry James's "Big" Impression: St. Louis, 1905*, MHSB, 27:1, Oct. 1970, 31-63. James's account of his American travels of 1905, published in *The American Scene* (London, 1907) covered only the Eastern states, but he intended a sequel (never published) that would include his reaction to Midwestern and Western cities. The sequel might have demonstrated James's changing attitude toward America and modified the resentment of Western and Midwestern critics. James had looked on the West as violent and raw. However, in 1905 he met leaders of the St. Louis Movement in Philosophy, who had inherited and then reacted against the New England intellectual influence. On Mar. 7 he delivered a lecture to the Contemporary Club and attended a reception of the University Club. Surprised and pleased at the sophistication he encountered, he dropped his formal lecture manner and spoke at length to club members. The substance of the conversation was recorded by a member and privately printed as *Henry James: A Colloquy*. [The text of the Colloquy is provided.] —L.M.L.

2653. Hyde, H. Montgomery. *Henry James & Theodora Bosanquet*, Encounter, 39:4, Oct. 1972, 6-12. Extracts from the diary kept by Bosanquet from the time of her interview to become secretary to Henry James, in 1907, until his death in 1916 include accounts of the typewriter dictation-sessions and visits by acquaintances to Lamb House, Rye; his move to Chelsea; his becoming a British citizen in 1915; his strokes, illness, and death; and the funeral in Chelsea Old Church. —L.R.D.

VIII. TWENTIETH CENTURY

Edward Albee

2654. Ramsey, Roger. *Jerry's Northerly Madness*, NCLit, 1:4, Sept. 1971, 7-8. A phrase from *The Zoo Story* offers a clue to a literary comparison. Jerry's use of the word "northerly" brings to mind Hamlet's north-northwest madness. Other comparisons of the work substantiate the interpretation. —J.M.D.

Sherwood Anderson

2655. Ciancio, Ralph. "The Sweetness of the Twisted Apples": Unity of Vision in *WINEBURG, OHIO*, PMLA, 87:5, Oct. 1972, 994-1006. The prologue in which an old writer attributes grotesqueness to fanaticism and oversimplifies the characters' twisted lives is relevant to the substance of the novel. The grotesques' quest for the ideal and their unwillingness to relinquish their dreams in the face of experience is at its core. Yet Anderson sympathizes with his characters, for their fanaticism derives from a valid desire for spiritual fulfillment. The prologue also bears vitally on Willard's growth as a writer. By the end George has undergone a transformation similar to that of Dr. Reefy whom Anderson identifies with the old writer of the prologue. George ultimately transcends the grotesque; *Winesburg* is his story. —P.G.D.

Cf.: Item 2703.

John Ashbery

Cf.: Item 2658.

Saul Bellow

2656. Toth, Susan Allen. **HENDERSON THE RAIN KING**, Eliot, and Browning, NCLit, 1:5, Nov. 1971, 6-8. Recent attention has centered on Bellow's possible sources and influences. The African landscape of *Henderson* is much like the setting of Eliot's *The Waste Land*. Even the contrast between aridity and the hope of water is found in both pieces. In addition, Henderson's quest echoes Browning's *Childe Roland to the Dark Tower Came*, with its weird creatures, difficult courses, and periods of despair. —J.M.D.

2657. Josipovici, Gabriel. **Bellow & Herzog**, Encounter, 37:5, Nov. 1971, 49-55. Herzog comes to reject the extremes of both "crisis ethics" and "potato love" because they have in common the notion that the world can be changed by the imposition of an idea. He also gives up looking for a pattern and accepts himself as well as his experiences in all their details. Consequently, he cannot complete his book, "Romanticism and Christianity," for that would be to set up a model. Herzog, then, emerges as the hero of the book that he could not write. Bellow, by selecting his hero's name from Joyce's *Ulysses*, shows that he is writing fiction, about himself. —L.R.D.

John Berryman

2658. Dale, Peter. **Three Poets: Can Belief and Form Come in Bags of Tricks?** SatR, 55:28, July 8, 1972, 57-58 (rev.-art., John Berryman, *Delusions, Inc.*, Farrar, Straus & Giroux, 1972; John Ashbery, *Three Poems*, Viking, 1972; Ned O'Gorman, *The Flag the Hawk Flies*, Knopf, 1972). Two problems in poetry are belief and form—how to state convincing belief without an abstractness which invites disbelief. Berryman, in both *The Dream Songs* and *Delusions, Inc.*, attempts, via a variety of language games, to formulate belief the reader can identify with, accept, and internalize. He fails because his linguistic devices confuse and distract rather than aid, and because the beliefs which do struggle to the surface are unremarkable and non-poetic. John Ashbery and Ned O'Gorman suffer the same incongruity of belief and form, the one ignoring the problem and the other touching nothing worthy of belief. —M.D.R.

Hart Crane

2659. Simon, Marc. **Hart Crane and Samuel B. Greenberg: An Emblematic Interlude**, CLit, 12:2, Sp. 1971, 166-172. A brief study of Crane's correspondence, particularly with Gorham Munson, as well as an examination of the Ms of *Emblems of Conduct*, reveals Greenberg's significant influence on Crane's use of repetition as a structural device. Indeed, "it was not until he wrote the drafts of that poem, with Greenberg's example before him, that he showed further mastery of a method which he had earlier tried with limited success." —E.A.K.

Edward Dahlberg

2660. Williams, Jonathan. **How to Roast a Festschrift**, TriQ, No. 19, Aut. 1970, 5-8. [Tributes to Dahlberg were sought from more than 125 scholars with a view to publishing the collection to celebrate his 70th birthday. Not everyone submitted Mss, some because they did not admire Dahlberg's writing, which he himself has described as different. The tributes follow.] —E.H.

2661. Williams, Jonathan. **FESTSCHRIFTER'S NOTES: Who are All These People, Herr Malthus?** TriQ, No. 19, Aut. 1970, 181-196. [These 76 biographical sketches

identify each of the contributors to **For Edward Dahlberg** (this issue of **TriQ**) and, where possible, provide some information about the work, attitude toward Dahlberg, and current location of each.] —E.H.

2662. Chametzky, Jules. **Edward Dahlberg, Early and Late**, **TriQ**, No. 19, Aut. 1970, 25-34 (rev.-art., Edward Dahlberg, **Because I Was Flesh**, New Directions, 1964; reprinted, slightly modified from **Proletarian Writers of the Thirties**, ed. David Madden, Southern Il. U., 1968). Dahlberg has pursued his elegant, mature style to remove himself from and yet possess the myth of his life. In his earlier books erratic language and imagery of disgust, resulting from his groping for point of view pointed the way proletarian literature of the 30's would go; though it did not immortalize Dahlberg. In addition to his characteristic revulsion toward his life there is pathos and irony, an elegiac quality stemming from his attempt to invest a commonplace American life with dignity. Focus and structure tighten as he moves from **Bottom Dogs** (1930) to **From Flushing to Calvary** (1933) to **Because**. By the time he wrote **Because** Dahlberg knew enough about history and literature to place America in universal perspective. —E.H.

2663. Rosenthal, Raymond. **THE CARNAL MYTH**, **TriQ**, No. 19, Aut. 1970, 56-59 (rev.-art., Weybright and Talley, 1968; reprinted from **The Nation** [no data given]). Although critics praise Dahlberg, they lack agreement as to his mystique. Dahlberg holds suspect our subservience to our scientific heritage. To him wisdom, the method of which lies in myth, metaphor, and the quest for ancient wisdom, is superior to reason. Dahlberg's talent lies in his use of quotation to make us aware of the tragedy in the rapacious conquest of our continent. He is hard to interpret because he is sometimes too rapt to see clearly. With mythical orientation American criticism could evolve thought and vision that would counter growing materialism and sensationalism. —E.H.

2664. Dahlberg, Edward. **CONFESSIONS [Braziller, 1971]**, **TriQ**, No. 19, Aut. 1970, 172-180. [Sections 28 and 40 of this work are printed.] The Muse exacts a high price of the writer, not all of whose ideas prove valid to him or acceptable to his readers. His frustrations, however, beget creativity. In him the Jesus-like quality thrives on neglect and abuse. —E.H.

2665. Miller, Herbert. **DO THESE BONES LIVE**, No. 19, Aut. 1970, 63-65 (rev.-art., Harcourt Brace, 1941). Drawing on the wisdom of the ancients and creating his own parables, Dahlberg writes in a compressed style free from academic influence. The theme of this work is the alienation of man resulting from his observance of the impersonal rituals of society and from his having forgotten his past. Although Hamlet provides a blueprint of man's past and for his future, it doesn't do man any good. The gist of Part IV is that he cannot apply what he has learned. The American writer, like his forebears, has picked up too many gods that enslave and dry him out. —E.H.

2666. Burgess, Anthony. **Honoring a Prophet in his Own Country**, **TriQ**, No. 19, Aut. 1970, 60-62 (reprinted in different form from **Book World** [no data given]). Not all the best writers die poor, but many, including Dahlberg, are ignored except by the intellectuals. Although his autobiographical novel **Bottom Dogs** was published in 1930, Dahlberg had little sympathy for the political activists of the period. He was more interested in picturing the poverty of his youth than in making generalizations from it. His anti-Nazi novel **Those Who Perish** (1934) came before Americans were aware of

Hitler. **The Sorrows of Priapus** and **The Carnal Myth** are not what Americans like to read. America is too big for Dahlberg to feel at home here. His world and his language are ancient. —E.H.

2667. Mottram, Eric. **Ishmael in America**, TriQ, No. 19, Aut. 1970, 10-24. Dahlberg's style reflects that of the 18th century. To him neither romance nor reason can gainsay appetite. His aphorisms result from his analysis of his fatherless life and his tardy recognition as a writer. Because he laments America's impersonal, rootless beginning in the industrial age, he has become an Ishmael, seeking to be at home in reading ancient literatures and in writing. **Alms for Oblivion** is his record of the 20's; **The Flea of Sodom**, of the 30's. Dahlberg errs, if he believes complexity of thought, style, and life indicate degeneracy from simplicity, on which tyranny thrives as well as it does on complexity. Dahlberg puts the stability of the mother before the myth of the humanistic male. **Because I Was Flesh**, the biography of Ishmael's mother, is the myth of mid-America. In writing the book Dahlberg has, to a degree, found himself. —E.H.

2668. Whittaker, Edward Keith. **Sorrow and the Flea**, TriQ, No. 19, Aut. 1970, 35-55 (rev.-art., Edward Dahlberg, **The Flea of Sodom**, and **The Sorrows of Priapus**, New Directions, 1950 and 1957). By uniting body and soul, Dahlberg, like William Blake, hoped to elevate man from his prime activity, procreation. His associative paragraphing results in a style that is dramatic as well as narrative and expository. He uses irony and apothegm in which he employs parallelism and twisted syntax, appropriate in attempting to gather the loose ends of man's indecision. Although man considers himself the paragon of animals, his ability to think has profited him little but loneliness as he has crowded into great cities. Our forefathers were not epic characters who possessed the land; they were confounded by it. —E.H.

2669. Boyle, Kay. **A Man in the Wilderness**, TriQ, No. 19, Aut. 1970, 66-69 (rev.-art., **Epitaphs of Our Times**, Braziller, 1967; **The Edward Dahlberg Reader**, New Directions, 1967). (This article first appeared in **The Nation**, 204:22, May 29, 1967, 693-694.) Dahlberg lamented the functionalism of modern urban society that, by satisfying man's desires, strips his spirit. Of this desolation the artist is born, orphan and exile. Thus exiled, Dahlberg has been determined to learn how to be a writer whose function is to answer the reader's cry for help, love, and money. Dahlberg, born in 1900, has experienced rebellion like that of modern youth; he has the conviction that the writer must communicate the truth. —E.H.

2670. Johnson, Ronald. **"Be Primordial or Decay": Correspondence**, TriQ, No. 19, Aut. 1970, 93-115. [This is a one-page preface to 22 pages of excerpts from Dahlberg's letters to Jonathan Winters, 1955-1967. The excerpts are divided into three groups, "relations between an older and a younger writer," "the deserts and wildernesses of modern life," and "the dilemma of publishing."] Dahlberg and Winters agree that Dahlberg is the modern urban heir of Thoreau, like a skunk cabbage, growing out of Thoreau's thistle patch. Dahlberg never ceases to lament the cold, impersonal aspects of modern American life or to prod the reader to avoid glacial decay. —E.H.

2671. Billings, Harold. **A Chronology of Edward Dahlberg**, TriQ, No. 19, Aut. 1970, 166-168. [This chronology covers Dahlberg's early life as well as his literary achievements.] —E.H.

2672. Dahlberg, Edward. **Some Books Every Intelligent Reader and Writer Should Take Into his Heart and Into his Head**, TriQ, No. 19, Aut. 1970, 169-170. [This list of 60 titles ranging from Josephus's *Jewish Antiquities* and the *Jewish Wars* to Kropotkin's *Mutual Aid* may be the one Dahlberg gave to his students at the U. of Mo. for reading over a lifetime.] —E.H.

2673. Karlen, Arno, and others. **Reminiscences**, TriQ, No. 19, Aut. 1970, 72-91. [a] Arno Karlen: As a persona Dahlberg is a paradox, a conservative tirelessly pursuing elusive heritage but also a radical experimenting with technique, his relentless search for mythology becoming a myth in itself. [b] William O'Rourke: When Dahlberg returned to Kansas City in 1965 to teach at the U. of Missouri, neither he nor his students found their relationship inspiring. He was unwell, and his students were not ready to learn. Years later the more able ones looked back with satisfaction, as he had prophesied they would. Although he was given little heed by Kansas City, Dahlberg immortalized it. [c] William M. Ryan: When Dahlberg returned to Kansas City, he looked on the century-old house where he had lived when a boy as remarkable for its design and for the craftsmanship of the builder. [d] Adele Z. Silver: (**Excerpts from FATHER OF BEATNIK NOVEL "DISCOVERED"**—excerpts from article in the *Cleveland Plain Dealer*, April 23, 1967.) Dahlberg spent years in seclusion, reading, finding, and perfecting his style. Although he did not write for money, he needed it to live and to buy books and appreciated what he received from New Directions and Horizon Press. He was surprised when supporters of the Cleveland orphanage where he had spent his adolescence took exception to his realistic description of it in **Bottom Dogs** and in **Because I Was Flesh**. [e] Donald J. Paquette: Dahlberg's advice to a young friend was to read books and work. Although they found him irascible, his friends missed him when he was absent. He took time to write notes of encouragement to young writers. [f] Gilbert Sorrentino: In **Do These Bones Live** Dahlberg makes clear the anguish of 20th-century America. Because he was not of their time, the young writers he sought for companionship on the basis of their common interest merely tolerated him. They remembered him, however, as a dedicated writer not for sale. —E.H.

2674. Merton, Thomas, and others. **Poems, Photos and Paeans**, TriQ, No. 19, Aut. 1970, 138-161. [Eighteen poems honoring Dahlberg, including one by an editor of Horizon Press and one each by Thomas Merton and Jack Kerouac are printed. Prose tributes include those by Victor Weybright and an editor of New Directions. There are marginal notes by Dahlberg.] —E.H.

2675. Meyer, Thomas, and others. **A Garland of Tributes**, TriQ, No. 19, Aut. 1970, 117-135. [The article contains 22 tributes to Dahlberg.] —E.H.

2676. Billings, Harold. **A Checklist of Edward Dahlberg**, TriQ, No. 19, Aut. 1970, 163-165. [This detailed bibliography lists in chronological order the various editions of Dahlberg's works from the limited edition of **Bottom Dogs** with an introduction by D. H. Lawrence (1929) to his work in progress, a volume of literary portraits to be published by Weybright and Talley.] —E.H.

William Faulkner

2677. Bradford, M. E. **Faulkner's Last Words and "The American Dilemma,"** ModA, 16:1, Win. 1972, 77-82. The "antipodal commitments" to liberty and equality are

widely understood to form the terms of the American dilemma. Faulkner spoke on this issue in his last public speech, **Address to the American Academy of Arts and Letters upon Acceptance of the Gold Medal for Fiction**, a masterpiece of composition in its rhetoric even more than in its argument. Because of Faulkner's respect for custom and language, a close analysis of the formal excellence of this speech will prepare us for the reflections upon U.S. historic political documents which will take place at the bicentennial celebration in 1976. —E.E.E.

2678. Antoniadis, Roxandra V. **Faulkner and Balzac: The Poetic Web**, CLS, 9:3, Sept. 1972, 303-325. Balzac's and Faulkner's works are outwardly similar. They think of themselves as poets recording the vision of the human heart, and their design is a great pageantry of people: they divide their long time periods into a number of scenes, unify their novels with recurring characters, render place intensely, and believe completely in their imaginative creations. Their narrative techniques are similar, beginning with a momentary vision and expanding it to all of its possibilities, which results in a style marked by an uninhibited flow of language that shatters linear narrative; the novels are detective stories. Both writers race against time to finish their work. —E.N.J.

2679. Howell, Elmo. **William Faulkner's General Forrest and the Uses of History**, THQ, 29:3, Fall 1970, 287-294. General Bedford Forrest was an unpopular man with a reputation as a slave dealer, but the Civil War made him a hero, and his raid on federally held Memphis (Aug. 1864) made him a Southern legend. Faulkner's grandfather served in Forrest's unit, and Faulkner often used Forrest as a symbol of Southern causes. He appears sporadically throughout Faulkner's fiction and is a major character in **My Grandmother Millard and General Bedford Forrest and the Battle of Harrykin Creek**, which typifies Faulkner's use of history: he is not so much concerned with the facts as with the meaning he can impose on them. A comedy of manners, **Grandmother Millard** contrasts dramatically with the war anguish of **Sartoris** and marks the point of development in Faulkner's writing where the individual finds some repose rather than tragedy in his historical isolation. —L.M.L.

Robert Frost

2680. Elkins, Bill J. **The Spiritual Crisis in STOPPING BY WOODS**, Cresset, 35:4, Feb. 1972, 6-8. The speaker in Frost's poem is confronted with the choice of becoming a man domesticated by social promises or becoming a free spirit. The poem, written in the present tense, is not reflective; it was composed in the immediacy of crisis while the speaker was not fully aware of the implications of the situation. His impulse to enter the woods is not destructive but indicates his desire to participate in the mystery of life. Instead of the opportunity for spiritual fulfillment, however, he chooses the certainty of social obligations. —E.C.S.

Samuel Bernard Greenberg

Cf.: Item 2659.

Alan Harrington

2681. Richey, Clarence W. **Rebirth from the Womb: A Note Upon an Analogue for the Concluding Episode in Alan Harrington's THE SECRET SWINGER**, NCLit, 1:4, Sept. 1971, 12-14. By examining some of the author's other, more direct statements, the reader can gain understanding of this work. The desire for immortality, the awareness that abolition of death will come too late for him, and the search for the reviving womb all play important parts. —J.M.D.

Ernest Hemingway

2682. Sheperd. **TODAY IS FRIDAY: A Note**, *DiR*, 18:2, Apr. 1970, 173-175. Although some associate this playlet with Hemingway's religious orientation, it is more illuminating to consider it in relation to **The Killers** and **A Clean Well-Lighted Place**. Although an undistinguished effort, it resembles the two stories in "scene, 'a drinking place at eleven o'clock at night,' . . . cast of characters, three Roman soldiers and a Hebrew wine seller, . . . subject of thought and conversation, courage, suffering and death and their meaning, and . . . 'point,' distinctions among the characters in terms of their response to and perception of a focusing event. . . . These similarities may . . . intimate what Hemingway was aiming at in **Today is Friday**, but the latter story lacks precisely those qualities . . . that signalize the author's finest work." —J.T.C.

David Henderson

2683. Middlebrook, Diane. **David Henderson's Holy Mission**, *SatR*, 55:37, Sept. 1972, 38-40 (Interview). Henderson speaks of the reality of the city, of black Harlem as a locus not only of black consciousness, but of American revolutionary origins, the relationship between black poetry and jazz poetry, and black nationalism and black avant-garde. He sees a necessity for the breakup of both superblack and superwhite and a move toward participation by both in a multicultural society. [Included with the interview are two of Henderson's poems, **The Mexico City Subway Inaugural** (Circa 1969) and **Harlem Anthology**.] —M.D.R.

John Hersey

2684. Reising, R. W. **The Setting of Hersey's TOO FAR TO WALK**, *NCLit*, 1:4, Sept. 1971, 10-11. A close examination of the novel reveals the identity of Sheldon College as Yale. The clues indicating this are the size and description of the school, names, and similar events such as the riot. —J.M.D.

Randall Jarrell

2685. Dunn, Douglas. **An Affable Misery: On Randall Jarrell**, *Encounter*, 39:4, Oct. 1972, 42-48. His opponents charge Jarrell with sentimentality and prosaic flatness of language. However, his interest in the mystery of people and the anguish of what happens to them, in contrast to past happiness, is, if somewhat uneven, sufficiently demonstrable in the technique of his works. As in his themes, in his language Jarrell is in the tradition of Wordsworth, Frost, and Hardy, rather than that of T. S. Eliot, Whitman, and Edgar Lee Masters. —L.R.D.

LeRoi Jones

2686. Primeau, Ronald. **Imagination as Moral Bulwark and Creative Energy in Richard Wright's BLACK BOY and LeRoi Jones' HOME**, *SBL*, 3:2, Sum. 1972, 12-18. The creative force of fantasy affects Wright's search for meaning, his distaste for religion, and his antipathy for the world of Jim Crow. In **Home** Jones stresses the separation between the realities of the human mind and the unrealities of the white world. Viewing imagination as the chief formative element, he sees the black artist as a transformer. Wright and Jones see the chief failure of Western art and of life as loss of contact with the essentials of the artistic process, and they reject religion because it refuses to deal with realities. These views are found also in the work of many contemporary black poets. —D.S.B.

Jerzy Kosinski

2687. Gogol, John M. **Kosinski's Chance: McLuhan Age Narcissus**, NCLit, 1:4, Sept. 1971, 8-10. In **Being There**, Kosinski updates the Narcissus myth, placing it in the electronic age. The image in this case is the life projected on television. A secondary myth is that of Adam and Eve in Paradise and "understanding the underlying mythic structure is basic to a full appreciation of **Being There**." —J.M.D.

Stanley Kubrick

2688. Robinson, William R., and Mary McDermott. **"2001" and the Literary Sensibility**, GaR, 26:1, Sp. 1972, 21-37. Kubrick's **2001: A Space Odyssey** offended literary sensibilities of film critics and science-fiction writers because the story must be told visually. It necessitates a serious use of the eyes and is based on the premise that, no matter how far we see into the universe, there is always something new to be viewed. In Western thought reason is seen as the vehicle for transcending the physical; in **2001**, Kubrick allows the eyes liberty to "satisfy their metaphysical hunger." The film explores the potential of the eye's ability to perceive in three stages. Part I shows the apes extending their vision beyond the cave and their locked-in condition. The verbal dominates Part II, but its function is to separate people, to make them conscious of their own identity. Here, the eye is the prisoner of reason, passive and obedient, like the eye of HAL, the computer. Once reason, together with its desire to find out its source, is overcome, the eye is released to a third, supra-rational stage. —V.M.N.

Amy Lowell

2689. Overmyer, Janet. **Which Broken Pattern?—A Note on Amy Lowell's PATTERNS**, NCLit, 1:4, Sept. 1971, 14-15. There are two types of patterns—kept and broken—in the poem. The kept are all societal and stylized. The broken are those "that would have taken place had the man returned alive from the war." In the sixth section the broken pattern is that of a proper marriage. —J.M.D.

Norman Mailer

2690. Champoli, John D. **Norman Mailer and THE ARMIES OF THE NIGHT**, MSE, 3:1, Sp. 1971, 17-21. This work is the fullest embodiment of its author's persistent refusal to adopt the comforting banalities of moral seriousness or the comic cynicisms of black humor. Mailer has affirmed his passionate commitment to an artistic creed that pledges the writer's mastery of language, his powers of observation, and his gifts of intuition to the enlightenment of a nation and its people. Mailer's struggle to create a disciplined and meaningful style capable of embracing all the tensions and ambiguities of our culture and politics is the heart of **Armies of the Night** and the measure of its achievement. —J.J.

Harold G. McCurdy

2691. Krickel, Edward. **Narcissus in North Carolina: Harold Grier McCurdy**, GaR, 26:1, Sp. 1972, 71-77 (rev.-art., **The Chastening of Narcissus**, Blair, 1970). Poems in McCurdy's second volume show a tendency toward meditation and mystery. They are poems of ideas, of significances of experiences. They convey a sense of the impermanence and ambiguity of life, but there are also statements of a strong Christian belief. The tone is consistent: muted and thoughtful, not emotional. The Narcissus of the title, representative of young poets, is not the mature McCurdy. His faults are minor and derive in part from the fact that, as a psychologist, he has escaped stringent

criticisms of colleagues also involved in writing poems. Looseness of form, triteness, and obscurity do occur, but the poems are delightful as well as profound. —V.M.N.

George Frederick Mellen

Cf.: Item 2635.

James Merrill

2692. Eaves, Morris. **Decision and Revision in James Merrill's (DIBLOS) NOTEBOOK**, CLit, 12:2, Sp. 1971, 156-165. A careful reading of this work shows Merrill to be applying his notion that writing is an introspective act of discovery. The work is simultaneously notebook and novel, and "revelation of the narrator's character is based on the alternation from one structural element to the other, from novel to diary; and the narrator himself is the central character of the *Notebook* because he grows out of the central tension in its structure." —E.A.K.

Arthur Miller

2693. Hayman, Ronald. **Arthur Miller: Between Sartre & Society**, Encounter, 37:5, Nov. 1971, 73-79. A social playwright, Miller's most successful plays connect past and present, causally related. Sartre's stress on freedom of choice is very similar. However, since *After the Fall*, Miller has mistakenly avoided this non-linear method. —L.R.D.

2694. Willett, Ralph. A Note on Arthur Miller's *THE PRICE*, JAmS, 5:3, Dec. 1971, 307-310. Though he is often spoken of as a social critic, Miller has always emphasized individual behavior in a family situation, as in *The Price* as well as the earlier *They Too Arise*, *All My Sons*, and *Death of a Salesman*. There seems to be an underlying fatalistic feeling that human nature and society are incapable of significant change. *The Price* hints at the world's absurdity as if, to use Melville's metaphor, the universe were "a vast practical joke." —H.E.S.

Marianne Moore

2695. *Literary Portraits: I. Marianne Moore*, LCUT, No. 1, Mar. 1970, 30-31. [This is a reproduction of a portrait of Moore, now at the U. of Texas, done by Michael Werboff in 1968.] —J.M.

Ned O'Gorman

Cf.: Item 2658.

Charles Olson

2696. Philip, J. B. **Charles Olson Reconsidered**, JAmS, 5:3, Dec. 1971, 293-305. Gabriel Pearson (in *The Survival of Poetry, A Contemporary Survey*, ed. Martin Dodsworth, Faber, 1970) wrongly attacks the alleged Whitman element in Olson's poetry. Yet Olson objected to Whitman's excessive optimism. Also Pearson is wrong in saying that Olson refrains from a confrontation with the American past, including the reckless waste of natural resources, emphasis on obsessive consumption, and wariness concerning human nature. Olson's primary value, implicit in his prose and poetry, is "humilitas": despair balanced by courage. He feels that earlier emphasis on the challenge to control the environment has fostered an undesirable aggressiveness in Western man. At least one critic has mistakenly accused Olson of being repulsed by all aspects of his Gloucester (in the *Maximus Poems*), whereas Olson is repelled by a few (centralized com-

mercial interests, for example, or unrestrained advertising), but he also emphasizes the value of community and commends successful resisters of these excesses. —H.E.S.

George Sessions Perry

2697. Hairston, Maxine Cousins. *The George Sessions Perry Manuscript Collection*, LCUT, No. 2, Nov. 1970, 62-71. The Perry (*Hold Autumn in Your Hand*) collection, acquired by the U. of Texas in 1963, contains nearly 600 books, proof sheets, and Mss by the writer. —J.M.

Ezra Pound

2698. Cory, Daniel. *Second Thoughts on Ezra Pound*, Encounter, 37:4, Oct. 1971, 86-92. In *Ezra Pound: A Memoir*, Encounter, 30:5, May 1968, 30-39 (AES, 12:4, Apr. 1969, 1201) Cory contended that Pound "botched" (Pound's own word) the *Cantos*. Letters protesting Cory's contention appeared in the *Times Literary Supplement* (Mar. 6, and Apr. 4, 10, and 17, 1969). Cory answers the charges that he exploited the misgivings of a discouraged old man; his own intellectual equipment was inadequate; and that he was a "philistine" who sinned against the "children of light," and reaffirms his original contention that the *Cantos* lack coherence.] —L.R.D.

2699. Pevear, Richard. *Notes on the CANTOS of Ezra Pound*, HudR, 25:1, Sp. 1972, 51-70. The coherence of this work is not to be found in sequential movements, the province of history, but in image and embodiment, the province of poetry. History, in fact, is what darkens and obscures the light of the sun, the true subject of the *Cantos*. "The unifying action of the *Cantos* is the struggle to move from the darkness of history into the light of the sun." The protagonist is the poet himself and the action his making of the poem in time. —B.A.P.

2700. Mills, Lloyd. *English Origin of "Still-born" and "Dumb-born" in MAUBERLEY*, AN&Q, 10:5, Jan. 1972, 67-68. Espey (*Ezra Pound's MAUBERLEY: A Study in Composition*, U. of Calif., 1955) attributes the compound adjective "still-born" to the influence of Gautier, or of 19th-century French verse in general. He does not comment on "dumb-born." However, "still-born" is common in this sense in English, "dumb-born" appears in Drayton, and evidence of French models is vague. Pound was probably simply drawing on English practice. —D.G.M.

2701. Homberger, Eric. *Pound, Ford and 'Prose': The Making of a Modern Poet*, JAmS, 5:3, Dec. 1971, 281-292. Before 1912 Pound believed the language of poetry should be more heightened than speech; but under the influence of Ford Madox Ford he came to believe in a closer similarity between the language of poetry, speech, and prose. Ford also attacked didacticism and moralizing in poetry and emphasized frankness, nuances of perception, and technical skill. Ford's influence is discernible not only in Pound's poetry after 1913, but also in his critical essays. The emphasis on treating actual experience frankly retarded Pound's reputation for a while, especially in England. —H.E.S.

Cf.: Item 2717.

Philip Roth

2702. Pétillon, Pierre-Yves. *Philip Roth N'Est Pas Mort*, CritP, 26:281, Oct. 1970, 821-838 (rev.-art., *Portnoy's Complaint*, Random House, 1969; *Portnoy et son com-*

plexe, trans. Henri Robillot, Gallimard, 1970; Michel Polac, *Pourquoi m'as-tu laissé?*, Flammarion, 1970). *Portnoy's Complaint* is a recital for one voice of variations of folklore themes; experience is reduced to language. We see the westward journey of the pioneers, but the only conquest here is of the erotic. For the first time in the American novel the WASP world is caricatured in a Yiddish context, but it is a declining world. Although Alexander is educated as a gentleman, he eventually realizes that the goyim are different from his own people; he is naturally and calmly himself only when he is either playing baseball or in the Turkish bath with his father. Perhaps this novel is, above all else, the story of Alexander's attempts to communicate with his father, even though the latter has betrayed himself because of the dominant WASP culture. [Robillot's translation and Polac's book are barely mentioned in the article.] (In French) —M.L.

J. D. Salinger

2703. Bryan, James. *Sherwood Anderson and THE CATCHER IN THE RYE: A Possible Influence*, NCLit, 1:5, Nov. 1971, 2-6. The early Holden Caulfield stories are similar in tone to Anderson's *I'm a Fool* and *I Want to Know Why*. The youthful expressions of vulnerability and the ensuing complaints, told in the first person, enlist the reader's sympathy. These early stories demonstrate the possibility of Anderson's influence on Salinger. —J.M.D.

Erich Segal

2704. Kirby, David K. *LOVE STORY and the Erotice Convention in Literature*, NCLit, 1:5, Nov. 1971, 8-10. This novel has been astonishingly successful, perhaps because it "conforms to the standards of the classical love story of at least two previous ages." Poe, in explaining how he composed *The Raven*, designated the death of a beautiful woman as the most poetic topic, especially as related by the bereaved. In addition, the story has elements of the romantic literature of the Middle Ages, with its youthful and star-crossed lovers. It is popular because of its universality. —J.M.D.

William Gardner Smith

2705. Bryant, Jerry H. *Individuality and Fraternity: The Novels of William Gardner Smith*, SBL, 3:2, Sum. 1972, 1-8. Concerned with the problem of effecting change, Smith shows his black American protagonists choosing between the active and the contemplative life. The source for Smith's own choice of the former is defined in the autobiographical *Return to Black America* (1970) as an "African tribal feeling," which Smith was the first to articulate in fiction. Unlike the heroes of *The Last of the Conquerors* (1948) and *Anger at Innocence* (1950), who search for peace in isolation, the enemy of fraternity, Claude Bowers in *South Street* (1954) and Simeon Brown in *The Stone Face* (1963) forgo the peace found in isolation and discover the life-giving love for their people, a love in fraternity. For Smith, this fraternity is the highest good, since only through it can the struggle against racial prejudice be carried on. —D.S.B.

Peter Taylor

2706. Pinkerton, Jan. *A Critical Distortion of Peter Taylor's AT THE DRUGSTORE*, NCLit, 1:4, Sept. 1971, 6-7. William Peden (*A Hard and Admirable Toughness: The Stories of Peter Taylor*, Hollins Critic, 7:1, Feb. 1970, 1-9) misquotes a passage which results in a completely different interpretation of character. [The correct citation is offered for comparison.] —J.M.D.

Thomas Wolfe

2707. Cane, Melville. **Thomas Wolfe: A Memoir**, ASch, 41:4, Aut. 1972, 637-642. [Cane traces his contacts with Wolfe from a first draft reading of **Look Homeward, Angel** to Wolfe's death.] —A.T.T.

William Carlos Williams

2708. Fleissner, Robert F. **Homage to the Pentad: Williams's THE GREAT FIGURE**, NCLit, 1:4, Sept. 1971, 6-7. William Peden (**A Hard and Admirable Toughness: The Stories of Peter Taylor**, Hollins Critic, 7:1, Feb. 1970, 1-9) misquotes a passage which results in a completely different interpretation of character. The correct citation is offered for comparison. —J.M.D.

2709. Hart, Paxton. **Williams' "Mathilda"—Etymology or Serendipity?** AN&Q, 10:5, Jan. 1972, 69-70. The name of the sick girl in Williams's short story **The Use of Force** is etymologically appropriate. Its literal meaning, from its Old High German derivation, is powerful in battle. This story appears to be the only one in **Make Light of It—Collected Stories** (Random House, 1950) with such an etymologically appropriate name for a character. Was Williams consciously using etymology here, or is it a case of serendipity? —D.G.M.

Richard Wright

2710. Graham, Louis. **The White Self-Image Conflict in NATIVE SON**, SBL, 3:2, Sum. 1972, 19-21. The white characters in this novel are confused about their images. Mrs. Dalton, who sees herself as sympathetic with Bigger, is really interested in him as a sociological case study. Mr. Dalton, who sees himself as a benefactor of the oppressed, is really an oppressor, having made some of his money as a slum landlord. Jan and Mary see themselves as sincere, but their sincerity is an illusion. Buckley, who prosecutes Bigger, sees himself as representing the good in society. Of the white characters only Max, the communist lawyer who defends Bigger, discovers his true identity. After Bigger is found guilty Max abandons the party dogma and shows real understanding. —D.S.B.

2711. Kearns, Edward. **The "Fate" Section of NATIVE SON**, CLit, 12:2, Sp. 1971, 146-155. Although artistically flawed, the "Fate" section is an organic part of this work and a logical extension of themes developed in earlier sections. Through the structural and thematic use of irony and the blindness motif, Wright follows Bigger from a point in which his thoughts and feelings are at odds with one another to a position of harmony. While Max provides Bigger with a new vision of life, thus enabling him to join understanding with experience, Max is ironically unable to relate to Bigger as a human being, unable to see through his own theories to their relevance for Bigger, and is therefore a "blindman" in the end. The novel's rhetorical pattern complements its theme as we move from the sharp reality of the "Fear" section to the abstractness of "Fate." —E.A.K.

2712. Stephens, Martha. **Richard Wright's Fiction: A Reassessment**, GaR, 25:4, Win. 1971, 450-470. Although Wright has been brought into prominence by the current vogue in black literature studies, the standard erroneous assessment of his work seems likely to remain unchallenged. Charges against Wright are based on **Native Son**; this work obscures earlier, better works such as **Uncle Tom's Children** and **Lawd Today**. Two excellent short stories in **Children**, **Big Boy Leaves Home**, and **Down by the**

Riverside, refute the idea that Wright was a "race propagandist and dogmatic Marxist," who could not, as Ellison and Baldwin insist, portray real blacks. **Down by the Riverside** seems to repudiate especially well Ellison's charge that Wright could not present positive qualities in the Negro. Wright is expert at creating intense, concentrated dramas about short, but decisive, periods of an individual's life. Much of his work has a universality that escapes narrow racial and social contexts. —V.M.N.

Cf.: Item 2686.

Louis Zukofsky

2713. Spann, Marcella. **The Zukofsky Papers**, LCUT, No. 2, Nov. 1970, 48-59. The Zukofsky Papers at the U. of Texas include printings and Mss of the poet's books, essays, dramas, poetry, and unpublished works, plus his correspondence, which includes Edward Dahlberg, James Joyce, Ezra Pound, and William Carlos Williams. (Illustrated) —J.M.

Drama

2714. Vos, Nelvin. **The American Dream Turned to Nightmare: Recent American Drama**, ChSRev, 1:3, Sp. 1971, 195-206. For the first 300 years of American history, optimism and hope characterized social, economic, and political spheres. The possession of wealth, either land or money, and of heirs, particularly sons, marked the fulfillment of the American dream. The inversion of these values in recent American drama marks a metamorphosis to nightmare. The dramatization of the nightmare is seen especially in the work of O'Neill, Miller, Williams, and Albee. In losing the dream, American dramatists have portrayed a nightmare of decay and sterility. —Z.J.B.

Fiction

2715. Harper, Howard M., Jr. **Trends in Recent American Fiction**, CLit, 12:2, Sp. 1971, 204-229 (rev.-art.). The serious fiction produced between June 1968 and July 1970 demonstrates the abundance of technically competent contemporary American writers. However, audiences have become highly specialized, many writers depend on university positions for financial support, and there seems to be a trend toward "feeling that aesthetic form in itself is enough"; that "a great deal of our contemporary fiction is little more than a rendering of subjective states." These and other developments suggest the rich variety of contemporary fiction, but render judgments tentative. [Books by Barth, Bellow, Kosinski, Malamud, Michaels, Nabokov, Portis, Roth, Updike, and Vonnegut are considered. A bibliography is included.] —E.A.K.

General

2716. Lowinsohn, Ron. **After the (Mimeograph) Revolution**, TriQ, No. 18, Sp. 1970, 221-236 (rev.-art.). Mimeographed magazines of the 60's provided exposure and instant criticism for the work of young writers. They not only helped establish a new cultural base of young poets, including Jack Colton, William Knott, and Sidney Goldfarb, but also encouraged commercial publishers to include in their lists names not yet tested by time. Although the mimeograph revolution has spent its energy, mimeographed magazines and small presses can still function in the development and recognition of young writers. —E.H.

2717. Regnery, Henry. **Eliot, Pound and Lewis: A Creative Friendship**, ModA, 16:2, Sp. 1972, 146-160. The three men with the greatest influence on 20th-century English literature all came from North America. The lives and achievements of Eliot, Pound,

and Lewis were closely connected throughout their careers. Their mutual attraction grew less from their North American origins than from their shared attitude of being outsiders in regard to the "facile, shallow liberalism" which dominated the spirit of the times.

—E.E.E.

Cf.: Items 2626 and 2627.

WORLD LITERATURE IN ENGLISH AND RELATED LANGUAGES

AFRICA

Elechi Amadi

2718. Ivker, Barry. **Elechi Amadi: An African Writer Between Two Worlds**, Phylon, 33:3, Fall 1972, 290-293. This Nigerian writer's two novels, **The Concubine** (1966) and **The Great Ponds** (1969), demonstrate the dilemma of the modern African writer, caught between African and European cultures. The psychological "realism" of **The Concubine** becomes effaced by the mythological interpretation that must be employed to understand otherwise inexplicable events—and the mythology is that of the African mind. Both books show Amadi unable to synthesize two world views and trapped "within the tragic bounds of double consciousness."

—R.L.Ch.

Olive Schreiner

2719. Rive, Richard M. **Olive Schreiner: A Critical Study and a Checklist**, SNovel, 4:2, Sum. 1972, 231-251. Although critics of Schreiner ignore **Undine** and **From Man to Man**, these often mediocre novels were partly rewritten as **The Story of an African Farm**. Like them it suffers from enthusiastic but digressive discussions of a medley of unrelated themes. Schreiner usually expanded the private vision of her art, in which she was content to communicate only to herself, but she often expanded it only into a private viewpoint synonymous with propaganda. Indeed after 1900 she abandoned creative for polemic writing. Yet in comparison with her successors in the South African novel, only she achieved an art without national limitations. With a power, subtlety, and insight comparable to Emily Brontë's but authentically her own, she portrayed passionate, unhappy heroines against a wild, remote setting. [A checklist of her works and her critics is included.]

—W.H.M.

Fiction

2720. Lindfors, Bernth O. **Oral Tradition and the Individual Literary Talent**, SNovel, 4:2, Sum. 1972, 200-217. To achieve originality, African writers have had to meet the challenge of breaking through the oral and native and the written and European traditions. Those who have best met the challenge have gained originality by combining the two; the most successful have combined them the most artistically, as a comparison of three Nigerian novelists shows. Onuora Nzekwu failed in his first two novels because he was too conscious of his European audience, whereas Amos Tutuola, though relying heavily on oral legends, fused them into unified fiction. But only Chinua Achebe achieved the high originality of revitalizing the essence of the two traditions which he fused.

—W.H.M.

2721. Palmer, Eustace. **Social Comment in the West African Novel**, SNovel, 4:2, Sum. 1972, 218-230. By satirizing the threat of social disintegration, several West African novelists have created an authentic literary voice. In **A Man of the People** (1966), Chinua Achebe filters his brilliant attack through a satiric narrator whom he also

satirizes. In *The Beautiful Ones Are Not Born Yet* (1968), Ayi Kwei Armah uses a symbolic moral fable and extreme descriptions of filth to expose the time-serving politics he finds in Ghana. In *The Voice* (1964) Gabriel Okara attacks the spiritual sterility and materialism which he sensed in Nigeria, developing a fatal quest for his idealistic hero. These indirect satires allow fiction to become one of the few avenues of criticism of the new repressive regimes.

—W.H.M.

AUSTRALIA

Henry Handel Richardson (E. F. Richardson)

2722. Elliott, William D. **H. H. Richardson: The Education of an Australian Realist**, SNovel, 4:2, Sum. 1972, 141-153. Richardson developed her lifelong enthusiasm for European realism starting in Leipzig in the late 1880's, when she was 18. Particularly in *The Fortunes of Richard Mahony* (1931) she combined a sense of historical accuracy, inspired by her scholarly husband, with her own close observation of the Australia she had known as a girl and the England she knew as a young woman. This account of 19th-century Australia based on the life of her father thrives on her detached fidelity to realism. Her disinterested picture of his insanity in the last volume of the trilogy is outstanding in all realistic literature.

—W.H.M.

Kenneth Slessor

2723. Croft, Julian. **The World Outside Time: Slessor's FIVE BELLS**, ALS, 5:2, Oct. 1971, 121-132. This work is admired for its emotional intensity and its imagery, but its apparently nihilistic conclusion has caused some critics to contend that Slessor "wrote himself into an impasse." A thorough analysis of the poem and comparison with *Out of Time* should explore the poet's view of man and his relationship with "Time." One may then conclude that *Five Bells* merely recognizes a nihilistic universe and that it does not necessarily represent an acceptance of this universe. A close reading of the poem will not support the contention that it was necessarily the cause of the writer's impasse.

—J.K.B.

2724. Fitzgerald, Robert D. **Kenneth Slessor**, ALS, 5:2, Oct. 1971, 115-120. The poems of Slessor's middle period show an abandonment of the "literary" diction and the "catalogue of bric-a-brac" which marked the early poetry. From this middle period came his masterpiece, *Five Bells*, an elegy not only for a friend but also for an era. Shortly after writing this elegy, he quit publishing poetry. He explained to Betjeman that he didn't want to "dilute" what he had finished saying.

—J.K.B.

Patrick White

2725. Watson, Betty L. **Patrick White, Some Lines of Development: THE LIVING AND THE DEAD to THE SOLID MANDALA**, ALS, 5:2, Oct. 1971, 158-167. The author's growth as a stylist and thinker is shown when one compares these two works. In the latter novel a complex metaphysical symbolism has evolved. Color symbolism dominates, as the author displays a disgust with the world which is best understood in the light of Sartre's *Nausea*. However, technical experimentation is not allowed to "swamp" humanity. Characters are living, and they are unique.

—J.K.B.

2726. Beston, John B. **Patrick White's THE VIVISECTOR: The Artist in Relation to His Art**, ALS, 5:2, Oct. 1971, 168-175. Ambivalence is at the heart of this work. The artist-protagonist, who has much in common with the author, feels toward his art, at the same time, rejuvenated and alienated, vindicated and vivisected. Because the

author emphasizes the negative pole of ambivalence, his characters are, without exception, unattractive; none elicit sympathy. A close reading reveals that the causes of the artist's alienation remain nebulous, a major weakness of the novel. —J.K.B.

Fiction

2727. Kirk, Pauline M. **Colonial Literature for Colonial Readers!** ALS, 5:2, Oct. 1971, 133-145. An examination of the back files of 19th-century Australian "ephemeral" magazines reveals that these magazines provided an important cultural service by publishing worthy writers in an age when it was difficult for them to obtain book publication. Among the most important magazines were the *Australian Journal*, which serialized Marcus Clarke's *His Natural Life* and Charles de Boos's *Fifty Years Ago*; and the *Bulletin*, which published the work of such writers as Henry Lawson and Banjo Patterson. Without such magazines a strong local literature could not have developed. —J.K.B.

2728. Laird, J. T. **Australian Prose Literature of the First World War: A Survey**, ALS, 5:2, Oct. 1971, 146-157. Significant prose relating to World War I did not begin to appear until a decade after the war. The first important war novel was Frederic Manning's *Her Privates We* (1929), about a soldier whose "existential reflections" set him apart from his fellow soldiers. Leonard Mann's *Flesh in Armour* (1932), the best of the Australian war novels, concentrates on the themes of pride in Australia and protest against the horrors of modern warfare. Most of the war novels reflect a disillusionment with war. In terms of creativity and technical mastery, these works cannot match such overseas counterparts as Hemingway's *A Farewell to Arms*. —J.K.B.

CANADA

Frederick Philip Grove

2729. Stobie, Margaret R. "Frederick Philip Grove" and the Canadianism Movement, SNovel, 4:2, Sum. 1972, 173-185. As an immigrant from Europe who rejected the American prairies for the Canadian, Grove thrived on the nationalistic fervor of the 1920's. His spiritual autobiography, *A Search for America*, which explained his choice, led to his enthusiastic reception by critics and writers and a triumphant lecture tour of Ontario. The popularity was partly transferred to his seven other books of the decade, his sketches of prairie travels, his criticism, and four novels. The last of these, *Fruits of the Earth*, sums up his prairie insights in its double contrast of order and chaos and the pioneer as individual and as social man. In 1929 Grove ended his prairie life, moving his family and settings to Ontario. —W.H.M.

A. M. Klein

2730. Stephen, Sidney J. **Adam in Exile: A. M. Klein's PORTRAIT OF THE POET AS LANDSCAPE**, DR, 51:4, Win. 1971-72, 553-558. A close reading of Klein's poem must explore the idea of the "poet-as-Adam" to determine Klein's view of the poet's role in society. Klein draws on Jewish tradition, especially the Kabbalah, for the idea that "all men are Adam, possible Messiahs, in exile but capable of redeeming mankind." —E.E.E.

Margaret Laurence

2731. Thomas, Clara. **The Novels of Margaret Laurence**, SNovel, 4:2, Sum. 1972, 154-164. Laurence's Canadian-set novels continue the strong "sense of form," "brilliant sensuality," and sensitivity of perception and humor of her African stories but

achieve a new technical mastery. They meet the challenge of establishing the main character's voice and nature from the beginning. In *The Stone Angel* Hagar's journey in memory must coincide with her present wandering to give depth to her new insight into life. In *A Jest of God* Rachel's journey into her own mind is necessary to give her the courage to move from her home town. In *The Fire-Dwellers* the "fast-shuttering, multiscreen camera and sound track technique" is necessary to create the sympathetic portrait of Stacey the housewife of materialistic America. —W.H.M.

Dorothy Livesay

2732. Leland, Doris. **Dorothy Livesay: Poet of Nature**, DR, 51:3, Aut. 1971, 404-412. Canadian nature poetry generally has been seen to take one of two different approaches: the romantic approach which focuses on the beauty of nature or the modern approach which unrelievedly confronts the horror of nature. Livesay's poetry fits neither category. She presents man's acceptance of himself as a part of nature, with an acceptance of all facets of nature as necessary for human survival and growth. —E.E.E.

Malcolm Lowry

2733. Costa, Richard Hauer. **The Northern Paradise: Malcolm Lowry in Canada**, SNovel, 4:2, Sum. 1972, 165-172. Lowry regarded his shack in North Vancouver as home, although his 15 years there made him Canadian in no distinctive sense. He regarded it as the Northern Paradise which eludes the characters in *Under the Volcano*. It offered him a vision of the selfless life of the soul which he always sought. In his last novel, *October Ferry to Gabriola* (1970), his familiar protagonists are struggling to reach their northern paradise despite the threat of eviction, which is the destructive social agency in this novel. As left, the work is a series of short stories lacking the galvanizing energy needed to join their separate epiphanies into another vision of the self-destructive forces in man. —W.H.M.

Fiction

2734. Sutherland, Ronald. **Cornerstone for a New Morality**, WascR, 4:2, 1969, 39-52. Religious resignation to purgatory on earth was the dominant moral theme in Canadian novels until World War II. The war resulted in a special existential vacuum that led novelists between 1945 and 1960 to expose obsolete morality but at the same time to move, directly or indirectly, toward a moral theme outside the cycle of idealism, vacuum, and cynicism. This existential humanism is most fully expressed by Simard and MacLennan. It accepts the vindictiveness of fate but perseveres in a struggle for modest, local ameliorations of life with a confidence in the inner goodness of the act of kindness and love, regardless of its motive or effect. —D.C.M.

Poetry

2735. Thomas, W. K. **We're Still Sinking, Sir!** DR, 51:4, Win. 1971-72, 522-531. Bathos is not simple to achieve, despite Pope's instructions. Of the practitioners of this form of verse, "it is Canadian poets who have captured the inverted laurel wreath for sinking in poetry." —E.E.E.

COMMONWEALTH

General

2736. Jones, Joseph J., and Robert E. McDowell. **A Selected Checklist of Commonwealth English Novels**, SNovel, 4:2, Sum. 1972, 321-332. [This suggested reading list

of novels and criticism, most of which are readily available, is classified under the areas of origin: Australia, Canada, New Zealand, Africa, The West Indies, and India.]
—W.H.M.

INDIA

Fiction

2737. McCutcheon, David. *The Indian Novel in English*, SNovel, 4:2, Sum. 1972, 304-320. Indian novelists writing in English try to offset the antagonism against their medium by adopting the air of presenting all India, its spiritual truths, manners, and customs, to the Western reader. Yet realism must be baffling for writers such as R. K. Narayan, who cannot express the native idiom in their non-native language or provide readers abroad with a picture of life already verified by acceptance at home, as translated authors typically do. Two novelists who have explored their own spiritual dilemma as lost souls have developed the most rewardingly authentic themes in the English novel in India to date: Raja Rao in *The Serpent and the Rope* (1960) and G. V. Desani in *All About H. Hatterr* (1948).
—W.H.M.

2738. Rao, K. S. Narayana. *The Indian Novel in English: A Search for Identity*, SNovel, 4:2, Sum. 1972, 296-303. Although writers in Indian languages have fully transplanted the Western novel and short story to India, Indo-Anglians, who use English as their language, continue to grope through a crossroads of uneasiness. The novels of R. K. Narayan, Mulk Raj Anand, Raja Rao, and Kamala Markandaya reflect doubts as to their intended audience, whether Indian or international; their proper subject, whether social or personal; their author's sense of identity, whether Western or Indian; and the nature of their English—whether it can be given a new and distinctively Indian tone.
—W.H.M.

IRELAND

Samuel Beckett

2739. Davis, William V. *The Waiting in WAITING FOR GODOT*, Cresset, 34:4, Feb. 1971, 10-11. Critical commentaries on this work have been concerned with the meaning of "Godot," but more significant for an understanding of the play is the word "waiting." Waiting, the only significant action of the play, is the existential predicament of Estragon and Vladimir. Possessed by despair and a sense of impending doom, the two characters wait, since they are also aware of the futility of any attempt to alter their situation. Beckett's theme, however, is not entirely pessimistic, for in waiting Estragon and Vladimir demonstrate that there is still hope and the possibility of salvation in the face of meaninglessness.
—E.C.S.

James Joyce

2740. Loeppert, Elsbeth. *The Prophecy in ULYSSES*, Cresset, 35:5, Mar. 1972, 10-12. The Circe chapter, set in the brothel district of Dublin at midnight, confirms Bloom's sexual and Stephen's spiritual impotence. Although the two characters become aware of their conditions through daymares, the recognition does not lead to the necessary regeneration or rebirth; in other words, knowing the causes of their inadequacies enables neither Bloom nor Stephen to remedy them, and so they remain impotent.
—E.C.S.

2741. Mitchell, Breon. *Joyce and Döblin: At the Crossroads of BERLIN ALEXANDERPLATZ*, CLit, 12:2, Sp. 1971, 173-187. A close comparative analysis of Döblin's

original Ms, revisions, and published text reveals Joyce's influence in such matters as the interior monologue, use of newspaper clippings, and montage effects. But as significant and direct as Joyce's influence was, the critical emphasis upon it distorted Döblin's unique talents and focused attention on what for him were surface matters in **Berlin Alexanderplatz**. —E.A.K.

Sean O'Casey

2742. Ayling, Ronald. **Sean O'Casey and the Abbey Theatre, Dublin**, DR, 52:1, Sp. 1972, 21-33. The view that O'Casey's best plays excelled only because of the revisions of his friends is preposterous. He was fortunate in having an excellent group of actors to interpret his work, but they were equally fortunate that he was so sensitive to their particular genius that he could tailor his plays for them. "It is the creative response and interaction of O'Casey and the tiny group he initially wrote for that remains of enduring interest." —E.E.E.

John Millington Synge

2743. Lerner, Laurence. **Homage to Synge**, Encounter, 38:1, Jan. 1972, 62-67. Synge claimed that an objective recording of the slang of his Ireland—the rich poetic texture of the dialect—made true dramatic language possible, even inevitable. However, **Riders to the Sea**, **The Shadow of the Glen**, **The Tinker's Wedding**, **The Well of the Saints**, **Deirdre of the Sorrows**, and **The Playboy of the Western World**, in various ways, all show the author's conscious artistry in language and other dramatic elements. —L.R.D.

William Butler Yeats

Cf.: Item 2552.

WALES

Rice Williams

2744. Williams, D. Emrys. **Rice Williams: The Contact Between Thomas Percy and Evan Evans**, NLWJ, 17:3, Sum. 1972, 287-298. Percy the ballad collector probably would have done less significant work with Welsh poetry had not Williams put him in touch with Evans. The biographical data about Williams [presented here] is important because of his contribution to the flow of literary ideas between Wales and England. —P.G.D.

WEST INDIES

Claude McKay

2745. Priebe, Richard. **The Search for Community in the Novels of Claude McKay**, SBL, 3:2, Sum. 1972, 22-30. The dominant theme of **Home to Harlem**, **Banjo**, and **Banana Bottom** is a search for community. **Home to Harlem** is framed between arriving and departing, and Jake, the protagonist, is alienated. In **Banjo** each main character tries to come to terms with his presence on essentially foreign soil: rather than return to the West Indies, Banjo and Ray choose a life of vagabondage. In **Banana Bottom**, the sought-for community is found and the return to the West Indies takes place: Rita resolves the cultural conflict when she marries Jubban and selects a life of simplicity, rejecting the old colonial order. The same conflict is thus dramatized in three different ways. —D.S.B.

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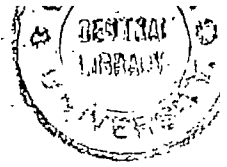
Note: Irish literature will include all works of writers in Ireland, the bulk of whose material was produced after 1900, with the exception of works by writers whose interests are not closely identified with Irish culture. This category will, of course, include all writers in Ireland whose mature work was written after 1921.

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Periodicals

AI	American Imago, 28:4, Win. 1971.
Anglia	Anglia: Zeitschrift für Englische Philologie, 90:3, 1972.
BakSJ	Baker Street Journal, 22:4, Dec. 1972.
CentR	Centennial Review, 16:1, 1972; 2, 1972.
ColQ	Colorado Quarterly, 16:1, Sum. 1972; 21:1, Sum. 1972.
CR	Critical Review, 15, 1972.
Crit	Critique: Studies in Modern Fiction, 7:3, Sp.-Sum. 1965; 9:1, 1966; 2, 1967; 3, 1967; 10:1, 1967; 11:1, 1968; 2, 1968-69; 3, 1969.
Descant	Descant, 16:3, Sp. 1972.
EAmL	Early American Literature, 7:2, Fall 1972.
EE	Enlightenment Essays, 2:3/4, 1971.
ERec	English Record, 23:1, Fall 1972.
ExNMS	Extracts, The Newsletter of the Melville Society, No. 12, Oct. 1972.
Extrap	Extrapolation, 10:2, May 1969; 11:1, Dec. 1969; 2, May 1970; 12:1, Dec. 1970; 2, May 1971; 13:2, May 1972.
FQ	Four Quarters, 21:4, May 1972.
Heph	Hephaistos, 1:1, Sum. 1970.
Hermathena	Hermathena, 113, Sum. 1972.
JAAC	Journal of Aesthetics and Art Criticism, 28:2, Win. 1969; 3, Sp. 1970; 4, Sum. 1970; 29:1, Fall 1970; 2, Win. 1970; 3, Sp. 1971; 4, Sum. 1971; 30:4, Sum. 1972.
JAmS	Journal of American Studies, 6:1, Apr. 1972.
LonR	London Review, 7, Win. 1971; 8, Win. 1971-72.
MD	Modern Drama, 15:2, Sept. 1972.
MFS	Modern Fiction Studies, 17:3, Aut. 1971; 4, Win. 1971/72.
MLQ	Modern Language Quarterly, 32:3, Sept. 1971; 4, Dec. 1971.
MQ	Midwest Quarterly, 13:4, Sum. 1972.
MSE	Massachusetts Studies in English, 2:4, Fall 1970.
MSprak	Moderna Sprak, 65:1, 1971; 2, 1971; 3, 1971.
Nation	Nation, 212:5, Feb. 1, 1971; 10, Mar. 8, 1971; 18, May 3, 1971; 26, June 28, 1971.
NCLit	Notes on Contemporary Literature, 1:4, Sept. 1971.

PQ	Philological Quarterly, 48:2, Apr. 1969.
PR	Partisan Review, 38:3, Fall 1971; 4, Win. 1971-72; 39:1, Sp. 1972.
PrivL	Private Library, 2nd Ser., 4:2, Sum. 1971; 3, Aut. 1971.
Prose	Prose, No. 1, 1970; 2, Sp. 1971; 3, Fall 1971; 4, Sp. 1972; 5, Fall 1972.
QJS	Quarterly Journal of Speech, 57:3, Oct. 1971.
QuLit	La Quinzaine Littéraire, No. 133, Jan. 16-31, 1972.
Rendezvous	Rendezvous, 4:2, Win. 1969; 5:1, Sp. 1970.
SCarR	South Carolina Review, 5:1, Dec. 1972.
SoRA	Southern Review (Adelaide), 5:2, June 1972.
SR	Sewanee Review, 80:4, Aut. 1972.
SteinbQ	Steinbeck Quarterly, 5:3-4, Sum.-Fall 1972.



GENERAL

I. GENERAL STUDIES

Aesthetics

2746. Bertocci, Angelo. *Susanne Langer, or The Symbol Abstracted*, PQ, 48:2, Apr. 1969, 261-277 (rev.-art., *Mind, An Essay on Human Feeling*, Johns Hopkins, 1967). This work completes the circle of Langer's thought, diverging from her earlier work to insist that philosophy and psychology must attend to the knowledge of feeling provided by aesthetics. Her study of the techniques of symbolization rests on her location of feeling in the organic process; art refers to "the deeper meaning of our biological life." The weaknesses in her point of view are most visible in the application of her theory to tragedy; she tends to slight moral and philosophical associations in art, the "thought elements," in favor of the "life" elements. Consequently, she deals badly with the language of poetry, tending to reduce the symbolism of art to the patterning of biological activity. —K.D.H.

2747. Tedder, James D. *On the Palingenetic Aesthetic: A Suggested Term For Critical Inquiry*, JAAC, 30:4, Sum. 1972, 507-517. In the verbal and non-verbal arts, there is an aesthetic tradition of childhood-oriented arts. The great variety of attempts to create the child's point of view in art necessitates more precise critical vocabulary. The term "palingenetic aesthetic" would delimit one important aspect of this genre: the "recreation of the universal experience of one aspect of the past—the special manner of being, perception, and apprehension of the world's totality during the state of childhood." —R.T.C.

Communication

2748. Lohof, Bruce A. *Through a Shutter Brightly: Notes on the New Composition*, CentR, 16:2, 1972, 180-191. Marshall McLuhan's *Understanding Media* is symptomatic of a contemporary nonlinear method of communication. Like *Laugh In* comedy, Norman Mailer history, or Marshall Fishwick lectures, the nonlinear (or Brownian) manner of communication depends upon random impressions presented in no orderly sequence. —L.D.B.

Education

Cf.: Items 2778 and 2779.

Literary Theory

2749. Delany, Samuel R. *About Five Thousand One Hundred and Seventy Five Words*, Extrap, 10:2, May 1969, 52-66. The often-proclaimed dichotomy between style and content is a false one; put in opposition to style, there is no such thing as content. Content is really nothing more than the reader's perception of each new word modifying the images created in his mind by the previous words. Seen in these terms, the differences between reportage, naturalistic fiction, fantasy, and science fiction are simply the differences between "this happened, this could have happened, this could not have happened, and this has not happened." —W.R.

2750. Lentricchia, Frank. *The Place of Cleanth Brooks*, JAAC, 29:2, Win. 1970, 235-251. Brooks's work, more than that of any of the other New Critics, exemplifies all the facets of that branch of aesthetics known as contextualist. Implied in his work are theories of the creative process, of the nature of the aesthetic object, and of the value of poetry to society. Because Brooks is not consciously a literary theorist, critics

have been able to point to inconsistencies in his theoretical position. However, these inconsistencies disappear when his ideas are placed within the neo-Kantian tradition of literary theory as formulated by Ernst Cassirer. The fragmentary theories can then be seen as a "fully coherent and philosophically responsible apology for poetry. —R.T.C.

Literature and Society

2751. Johnson, Russell I. **A View of Twentieth-Century Expression**, JAAC, 28:3, Sp. 1970, 361-368. Man's creative products present the clearest image of man at any moment of history, for from these it is possible to reconstruct his view of himself and of his environment. The form of expression, as well as the content, is important. In this century the formal tendencies have been a flattening of plane, climax, and value. This has resulted in two-dimensional painting, flattened time-planes, juxtaposition of the trivial and the important, and music like that of Charles Ives which eclectically mingles many modes. The movement away from the traditional beginning-middle-end progression, which suggested the image of man in an ordered, intelligible world, reflects this change in the contemporary ethos. —R.T.C.

2752. Michaelson, L. W. **Science Fiction and the Rate of Social Change**, Extrap, 11:1, Dec. 1969, 25-27. The complaint that science fiction has proved too feeble to occasion or inspire any change in the status quo or the establishment is misplaced. The contribution of any work of literature to the process of social change is almost impossible to judge. Further, it is bad strategy for social activists to condemn science fiction since it is one of the few literary forms that teaches, or at least reaches, an audience where news about the possibility of cultural change is very likely most needed. —W.R.

2753. Weinkauff, Mary S. **Aesthetics and Overpopulation**, Extrap 13:2, May 1972, 152-164. The mainstream novel cannot offer any solution to the population problem, for all it can do is reflect present indifference to the dangers of overpopulation or recount problems from the past which the human race has somehow survived. Only science fiction furnishes adequate warnings of the dangers posed by too many people. Modern man must begin heeding these warnings or he will forfeit the opportunity to enrich his life with art. —W.R.

Prosody

2754. Stephenson, Charles L. **The Rhythm of English Verse**, JAAC 28:3, Sp. 1970, 327-344. The concept of a "foot" as used in the scanning of English verse was borrowed from Classical prosodists, and is largely irrelevant to modern English usage. The idea can be rejected and replaced by an alternative system, which is both simpler and better. This system was first originated by Joshua Steele (*Prosodia Rationalis*, 1775), and developed by G. R. Stewart (*The Technique of English Verse*, Holt, 1930) and C. E. Andrews (*The Writing and Reading of Verse*, Appleton, 1918). It replaces the concept of a foot with the more obvious one of "stress interval." Concentration upon relative length of syllables, phrase units, and rising or falling beginnings of lines, renders the old system superfluous. Once it is realized that the traditional prosody does not truly illuminate the work of English poets, the importance of an alternative system is obvious. —R.T.C.

Cf.: Item 2809.

Rhetoric

2755. Andrews, James R. **Reflections of the National Character in American Rhetoric**, QJS, 57:3, Oct 1971, 316-324. Four aspects of national character are reflected in American rhetoric: the tension between morality and expediency, the strong mystical acceptance of the positive power of unbounded emotional commitment, the tension between individuality and conformity, and a strain of anti-intellectualism. These components have placed Americans under stress. Persuasive rhetoric functions as a practical art concerned with reconciling differences, promoting progress, and facilitating change without destroying the structure of society. Polarizing rhetoric, like that of the radical left, can only succeed in engendering intense hostility and may be more likely to provoke civil war than promote civil progress. —J.J.

Theory of Criticism

2756. Beker, Miroslav. **Marxism and the Determinants of Critical Judgment**, JAAC 29:1, Fall 1970, 33-41. It is often assumed that to know a critic's "weltanschauung" is to know the type of criticism he will write. Marxist critics are prejudged as being extreme, ideologically blinkered, and preoccupied with socio-political themes, and are thought to be "more Marxian than Marx." But it is a mistake to judge Marxist critics by the extremists. Good critics transcend the limitations of their beliefs, as does T. S. Eliot, and to dismiss them with a label is a gross simplification and a distortion. —R.T.C.

2757. Brown, Daniel Russell. **A Look at Archetypal Criticism**, JAAC, 28:4, Sum. 1970, 465-472. One of the major difficulties in myth criticism is that the term is "one of the most abused and muddled in the critical vocabulary." Some critics blind themselves to all but an archetypal reading, which can distort the work. Archetypal critics must create a greater receptivity for their ideas, since the Western mind finds it difficult to accept many of the basic psychological premises behind myth criticism. Certain writers and ages lend themselves more readily to this type of analysis: Spenser, Blake, Coleridge, and Yeats are suitable because of the nature of their writing. It is a mistake for each critical approach to consider itself the only method. All methods are relevant if they illuminate the work. —R.T.C.

2758. Eaton, Marcia Muelder. **Good and Correct Interpretations of Literature**, JAAC, 29:2, Win. 1970, 227-233. One of the major problems in aesthetics is the defining of the criteria of goodness and correctness in literary interpretations. The difficulty often centers on the ambiguity of meaning in the work. Where several readings are linguistically possible the "best interpretation" is that which is most aesthetically pleasing. The "simple reading," however, is that which involves interpreting an author's work as he wished it to be understood. The "best" and "correct" interpretations often differ, and the most aesthetically valuable interpretation is the one which combines the two. —R.T.C.

2759. Faye, Jean Pierre. **Naissance d'une critique générative**, QuLit, No. 133, Jan. 16-31, 1972, 15. (rev.-art., Jean Paris, **Hamlet et Panurge**, Le Seuil, 1971). The combining of Noam Chomsky's linguistic theories with literary theory in Jean Paris's **Hamlet et Panurge** results in the creation of a new method: generative criticism. Paris finds a cultural syntax, common to Shakespearean English and Rabelaisian French, which engenders two chains of transformations, sometimes homologous, sometimes

divergent, beginning with Hamlet's and Panurge's (*Garantua and Pantagruel*) initial dilemma, "To be or not to be" and "se marier ou ne pas se marier." A second section of the book is devoted to criticism and discussion of Paris's method and ideas by members of the Cercle Polivanov. —C.D.L.

2760. Hill, James L. *Defensive Strategies in Nineteenth and Twentieth-Century Criticism*, JAAC, 28:2, Win. 1969, 177-185. The history of criticism has been a qualification of the Platonic and Aristotelian positions. The Platonic notion that art is frivolous and the poet a liar must be vindicated in every age. The 19th century met this problem by seeing the scientist as defining things as they are, and the poet as they seem. The intuitive psychological truths of the poet were important per se, because of their universal validity. Some artists took it upon themselves to become moral censors and used their art for ethical propaganda. Nineteenth-century criticism was generalized and idealized, decidedly Platonic, and contrasts with the descriptive Aristotelian mode of the present, which sees art as a "phenomenon." The "ultimate truth" view is replaced by the "validity" view. —R.T.C.

2761. Hogan, Homer. *Hermeneutics and Folk Songs*, JAAC, 28:2, Win. 1969, 223-229. The two opposing views of the relevance of authorial intention in judging the meaning of works of literature are crystallized in Monroe C. Beardsley's *Aesthetics* (Harcourt Brace, 1958) and E. D. Hirsch's *Validity in Interpretation* (Yale U., 1967). Beardsley, the non-intentionalist, denies all relevance. Hirsch, on the other hand, stresses that a complete reading must include evidence of intention. Folk songs provide an interesting test case for both these positions because the authorial intention is impossible to discern. Does this mean that Hirsch would dismiss folk songs as material for criticism? If, however, biographical information came to light regarding a crux in the meaning, would Beardsley ignore it? A synthesis of these views is necessary, so that a "historical meaning" can emerge, one that can account for the changes in interpretation over the years. —R.T.C.

2762. Moore, Arthur K. *Formalist Criticism and Literary Form*, JAAC, 29:1, Fall 1970, 21-31. Formalists have successfully purged criticism of many irrelevancies, and have created a position of aesthetic respectability for literature. Yet often the term "form" is used ambiguously, and formalist critics do not define their usage adequately. Form confronts the critic in one of three ways: as the author's intended disposition of details within the work; as his own intuitive grasp of form in the flux; and as a model which "rationalizes description in critical discourse." Although he admits the relevance of all apposite knowledge, Hirsch's formulations in *Validity in Interpretation* (Yale U., 1967) about "intrinsic genre" tie in with the idea that a literary work is "determined by formal principles which arise in perception." Formalist criticism is not the last word on a work of literature, but it can reveal many subtleties of its literary language. —R.T.C.

2763. Spanos, William V. *Modern Literary Criticism and the Spatialization of Time: An Existential Critique*, JAAC, 29:1, Fall 1970, 87-104. The concept of literature as an end, rather than as a means, has resulted in the loss of crucial values from critical evaluation of works. The New Critics, following in the wake of Hulme, Pound, and Lewis, stress the formal aspects of literature, and omit its specifically civilizing value. This tendency proceeds from the wish to view literature "spatially," collapsing the distinctions between the plastic and the literary arts, and denying literature its

essential subject-matter—"the life of man in time." In their desire to escape from the Victorian view of literature as moral propaganda, some critics have overreacted, and by their denial of the writer's "engagement," refuse to make judgments about a work's moral value.
—R.T.C.

III. LANGUAGE

History

2764. Dahlberg, Edward. *The Sacred Logoi*, Prose, No. 1, 1970, 63-67. There is a great need in English to resurrect many strong old words the demise of which has diminished the language, and to plough under such gross neologies as *creativity*, *normalcy*, *escalate*, and *activate*.
—M.C.

2765. Jørgensen, Erik. "Aren't I . . . ?", *MSprak*, 65:3, 1971, 226-234. Examples amply prove that the ungrammatical form "aren't I" has won great acceptance in modern English conversation. It is used in contemporary literature far more often than "am I not" or "amn't I." Consequently, it seems the time has come for English handbooks in use in Scandinavian countries to recognize this fact and adopt its use. (In Norwegian)
—L.W.E.

Linguistics

2766. Dobson, T. P. *The Pelican Saw the Linguist*, CR, 15, 1972, 82-89. (rev.-art.) David Crystal's *Linguistics* (Pelican, 1971) and Frank Palmer's *Grammar* (Pelican, 1971) make it possible for the general reader to get an understandable elementary introduction to what modern linguistics is all about. John Lyons's *Chomsky* (Pelican, 1970) and *New Horizons in Linguistics* (Fontana, 1970), provide more detailed studies of various developments in linguistics. Although the language of the four books seems more technical than should have been necessary, they introduce their technicalities gradually, and they try to show where linguistics is and is going; they also make an attempt to relate all of this to past developments. But it would be hard to find any works to follow these that would not be too heavily tarred with the professional linguists' brush.
—J.E.D.

IV. THEMES AND TYPES

Subjects

2767. McCroskery, Margaret S. *Tristan and the Dionysian Sea: Passion and the Iterative Sea Motif in the Legends of Tristan and Isolde*, MQ, 13:4, Sum. 1972, 409-422. All of the major Tristan versions, considered as one, make a powerful statement about the nature of passion and its symbolic affinities with the sea. The sea serves as a structural device; as the many voyages of the tale, which are tightly woven into the narrative structure, guarantee the harmony of theme and setting. The sea serves as the eternal symbol for passion; characterized by lawlessness, uncertainty, and the potential for both life and death, the sea suggests fated passion. Finally, the sea serves as the personification of the life force. To the lovers, Tristan and Isolde, the land becomes an enemy, a hostile trap, and a place of sterile half-life. Their death-by-passion, as reflected in the death-by-water imagery, transcends mortality and impermanence.
—R.C.P.

2768. Steig, Michael. *Defining the Grotesque: An Attempt at Synthesis*, JAAC, 29:2, Win. 1970, 253-260. The term "grotesque" is no longer used disparagingly, and is

now generally used honorifically. There has been no clear psychological definition of the term. Kayser stresses audience reaction in *The Grotesque in Art and Literature* (Indiana U., 1963); but he stops short of a clear psychological analysis. Clayborough's Jungian study (*The Grotesque in English Literature*, Oxford U., 1965) similarly avoids the problem of why we respond to the grotesque in the way we do. Ruskin's definition of the "sportive" and the "terrible" grotesque, comes closer to a true psychological analysis. Jennings in *The Ludicrous Demons* (U. of Calif., 1963) follows on from Ruskin to suggest an ego-defense mechanism inherent in the grotesque. It involves the arousing of anxiety by giving expression to infantile fears, but distorts the threatening material in the direction of harmlessness.

—R.T.C.

Myth

2769. Townsend, Dabney W. Jr. *Myth and Meaning*, CentR, 16:2, 1972, 192-202. Myth, which explains hidden truths, mediates between ontology and existence. It communicates a special power whether it occurs in ritual, folk culture, or literature; however, it never appears as myth per se: it is always submerged in a specific form. Prometheus admirably illustrates the power of myth. In ritual, myth links the sacred and the profane (Prometheus as both god and man). In folk culture, myth organizes and explains culture (Prometheus as distant relative of Odysseus). As literature myth transcends cultural boundaries. New versions of the Prometheus myth appear in different cultures.

—L.D.B.

Drama

2770. Courtney, Richard. *On Langer's Dramatic Illusion*, JAAC, 29:1, Fall 1970, 11-20. Langer's theory of the drama (*Feeling and Form*, Scribner's 1953) relates to the written play as literature rather than to the play in performance. Thus her ideas are objective and absolutist and bear little resemblance to the reality of the theater. Her concept of illusion is that the world on the stage is a whole artificiality, and the audience must observe it objectively, contemplating it in an "aesthetic attitude." The reality is not this, but there is a balance between belief and disbelief. This is the traditional fallacy of idealist aesthetics; her theories fit half-a-dozen great plays, but fail to account for the practical realities of the stage, and many plays simply do not fit her mold.

—R.T.C.

2771. Whitaker, Thomas R. *Notes on Playing the Player*, CentR, 16:1, 1972, 1-23. The dominant qualities of modern drama—self-consciousness and deliberate manipulation of the audience's sense of dramatic illusion—indicate its unity and direction. Modern drama does not imply that both audience and actors play meaningless roles; their mutual participation belies meaninglessness. By probing the futility of role-playing, the audience collaborates with the performers in reaching a tacit affirmation. The complete meaning of a play grows out of the progressively reflexive interaction of play as conceived and as performed. An analysis of such interaction in major plays of the last 100 years reveals a tradition of playing the player from Ibsen to Beckett. Some high points of the tradition are Synge's *Playboy of the Western World*, Paul Claudel's *Break of Noon*, H. H. Hofmannsthal's *The Tower*, and Brecht's *The Caucasian Chalk Circle*.

—L.D.B.

Fiction

2772. Buckeye, Robert. *The Anatomy of the Psychic Novel*, Crit, 9:2, 1967, 33-45. The novels of Grass, Pynchon, Nabokov, Hawkes, and Heller reflect the tension

between the multiple and relativistic levels of reality and the protagonist's attempt to create a psychic identity in the face of the process of meaningless history. Though the aim of the novels is reconciliation between the two forces, the novelists' method is parodic of other works; furthermore, humor underlines the creative possibilities of situations in which the protagonists struggle to discover their meanings in life. The confusing leitmotifs and the problematical point of view in *The Tin Drum*, for instance, can be explained by the psychic thrust of Grass's novel. Rejecting the realistic and Freudian acceptance of objective reality, psychic fiction is anti-reason, recognizing the limits of language and art to order psychic materials.
—A.R.J.

2773. Panshin, Alexei and Cory Panshin. *First Chapter: The World Beyond the Hill*, *Extrap*, 13:2, May 1972, 133-145. The mainstream novel has reached a dead end in its account of a world in which the facts of direct perception dominate. Modern writers have an impressive range of techniques available, but the age demands that fiction speak of the universal beyond the particular; and technique alone is no help in doing this. Non-mimetic fiction which treats a world beyond fact, the world beyond the hill, offers answers to the very questions about man's nature, origin, and destiny that otherwise receive none. If man is to survive, he must make new connections in his mind, with other men and with the world; non-mimetic literature—speculative fantasy—will aid him to do so.
—W.R.

2774. Kagle, Steven Earl. *The Societal Quest*, *Extrap*, 12:2, May 1971, 79-85. The epic quest is traditionally undertaken by an individual hero or a small heroic group, but in modern science fiction a new type of quest pattern is exemplified in Isaac Asimov's *Foundation* trilogy and A. C. Clarke's *Childhood's End* in which the operant force is a large group or conglomerate and the objective is an achievement beyond that of any single life. The societal quest may also be observed in works like Julius Fast's *The League of Grey-Eyed Women* which have a clearly defined central character or group. Even science fiction works which closely follow mythical sources or in which the dominant theme is a true heroic quest (like Frank Herbert's *Dune*) may possess an underlying societal quest motif. The existence of this motif is a sign that man still believes in the existence of a solution to his problems.
—W.R.

2775. Russ, Joanna. *Dream Literature and Science Fiction*, *Extrap*, 11:1, Dec. 1969, 6-14. There exists in science fiction and fantasy literature a category called dream literature which includes works by such writers as David Lindsay (*Voyage to Arc-turus*), E. A. Poe (*The Assignment*), A. E. van Vogt (*Empire of the Atom*), and David Redd (*Sundown and Sunbeam Crosses*). The genre is defined by a lack of specificity of diction, character, situation, plot, mood, and emphasis. The only particularity is in the names of people and places and in notions (ideas which are not explained, elaborated on, or even described). The aesthetic and dramatic principles of dream literature are those of daydream: structureless, repetitive, vague. Dream literature is, in fact, anti-literary, for it bypasses the medium and stimulates the reader directly.
—W.R.

2776. Weinkauff, Mary S. *Edenic Motifs in Utopian Fiction*, *Extrap*, 11:1, Dec. 1969, 15-22. Because heaven is beyond the reach of the utopian writer, he looks to Eden, the unfallen world, and tries in his imagination to return man to a world where he will be in perfect harmony with his natural environment. Actual references to Eden are frequent in utopias, and a number of motifs referring to the Garden of Eden and

man's unfallen state of purity are used by utopian writers to emphasize the ideal nature of their imaginary societies. Among these motifs are: a basic harmony between nature and man, the merging of the individual into a collective whole with all men, peace and love between man and animals, an idealized treatment of romantic love, beautiful natural settings and physically beautiful people, and a belief that the world and man himself can be perfected.

—W.R.

2777. Clareson, Thomas D. **Science Fiction: The New Mythology**, *Extrap*, 10:2, May 1969, 69-115. [A slightly edited transcript of the Modern Language Association Forum on science fiction (December 19, 1968) is reprinted. Participating in this forum were: Bruce Franklin, Darko Suvin, Isaac Asimov, and Frederik Pohl.]

—W.R.

2778. Hogar, Patrick G. **Science Fiction in the Classroom: Opportunities and Limitations**, *Extrap*, 13:2, May 1972, 106-111. Reliance on classes and seminars in science fiction as the means of sharing one's enthusiasm for the genre may produce a reverse effect. One alternative is the science-fiction club; another is to use specific examples of science fiction which parallel a literary or philosophical work to shed light upon that work. For example, one can read R. A. Lafferty's *Past Master* (1968) and understand Thomas More's *Utopia* in a new light or read C. S. Lewis's cosmic trilogy, *Out of the Silent Planet* (1938), *Perelandra* (1943), and *That Hideous Strength* (1945), and appreciate their author differently from those who know him only as a literary critic.

—W.R.

2779. Williamson, Jack. **Science Fiction Comes to College**, *Extrap*, 12:2, May 1971, 67-78. [The article surveys courses on science fiction offered at colleges and universities in the U.S. and Canada during 1970-71.]

—W.R.

2780. Clareson, Thomas D. **An Annotated Bibliography of Critical Writings Dealing with Science Fiction**, *Extrap*, 11:2, May 1970, 56-83. [This first installment concentrates on British and American works after 1925 but also covers science fiction in Sweden, Poland, and Germany.]

—W.R.

2781. Clareson, Thomas D. **An Annotated Bibliography of Critical Writings Dealing with Science Fiction**, *Extrap*, 12:1, Dec. 1970, 35-59. [The second installment of this bibliography supplements the listing of periodical articles appearing in 11:2, 56-83 (see preceding abstract).]

—W.R.

2782. Clareson, Thomas D. **An Annotated Bibliography of Material Dealing with Science Fiction**, *Extrap*, 12:2, May 1971, 109-145. [The bibliography begun in 11:2 and continued in 12:1 is concluded (see two preceding abstracts).]

—W.R.

2783. Suvin, Darko. **Significant Themes in the Criticism of Soviet Science Fiction to 1965**, *Extrap*, 11:2, May 1970, 44-52. [An annotated bibliography of Soviet criticism of science fiction (including works by American and English authors) from 1959 to 1965 is presented.]

—W.R.

2784. Teitler, Stuart A. **A Projected Bibliography: "By the World Forgotten"**, *Extrap*, 12:2, May 1971, 106-108. [The author announces his intention of compiling a bibliography of 19th- and 20th-century "lost race" novels and requests information about or copies of nine books he has been unable to examine.]

—W.R.

Cf.: Items **2752** and **2753**.

Poetry

2785. Hill, Elizabeth K. *What is an Emblem?* JAAC, 29:2, Win. 1970, 261-265. The term emblem is seldom clearly defined in modern literary criticism. It is a minor genre, yet distinctive, because it includes an actual picture with the poem. Primarily a didactic genre, it often embodies religious and moral truths. Geoffrey Whitney (*A Choice of Emblems*, Leyden, 1586) defined the areas of his emblems as natural, historical, and moral, according to their subject matter. The term should be limited to this carefully defined usage and not loosely employed to describe purely verbal figures. —R.T.C.

2786. Rosenthal, M. L. "The Unconsenting Spirit": Poetry and Politics, *Nation*, 212:5, Feb. 1, 1971, 149-150. Modern poetry is revolutionary—not in ideology but in its expansion of sensibility through use of language that breaks free from ideological presuppositions. The language of poetry not only expresses but arouses awareness and constantly subverts all fixed and static formulations. In the past, some have expected poetry to be politically prophetic. The failure of such expectations has resulted in a diminution of energy in some contemporary poets. Perhaps a new world poetry of breadth, depth, and freedom is coming into existence. —T.O.M.

2787. Turner, Alberta T. *RETURNER Re-turned*, MQ, 13:4, Sum. 1972, 387-408. Turner's close study of the differences between her original poem and the computer's versions reveals that, instead of obscuring the original poetic thrust, the computer freed her to make more of the poem than she otherwise could have.] Unlike the human brain, which cannot act with complete randomness, the computer randomizes in such a way that it aids both reader and poet in understanding the poetic process. The computer's randomizing program seems to work best in producing short poems, the longer poems being too diffuse and incoherent. —R.C.P.

Prose

2788. Anderson, Margaret. *The Art of Prose*, Prose, No. 1, 1970, 5-15. While many authors see the verb as the source of strength, clarity, and beauty in prose, many examples can be given of prose in which the beauty depends not on verbs but on the turn or strength of thought, the rhythm, or cadence. Some sentences give pleasure by their grace of expression. There is, finally, the miracle that occurs when matter, manner, and form coalesce in a perfect whole where devices of sound, juxtaposition of words, and imagery give an instant of unforgettable perfection. —M.C.

Humor and Satire

2789. Kiremidjian, G. D. *The Aesthetics of Parody*, JAAC, 28:2, Win. 1969, 231-242. Parody has been reassessed in modern times; no longer is it thought of as merely a derivative exercise; it is a "major mode of expression for a civilization in a state of transition and flux." The critical parody highlights the weaknesses and eccentricities of the work parodied; the stylistic character of the primary work is retained, but an alien subject matter is substituted, giving the parodistic incongruity. The devastating effect that parody has can be attributed to the fact that "one shoots at a man with the weapon of his own form." In parody the form imitates itself rather than nature, and we become aware of the form as an artifice, as art turns in upon itself. —R.T.C.

2790. Oakland, John. *The Relativity of Literary Satire—Towards a Critical Framework*, MSprak, 65:2, 1971, 115-122. In recent years there has been an increase in efforts to define satire arbitrarily by setting up areas of satiric and non-satiric materials.

Such divisions are all very well in theory, but in practice they require denial of overlapping, ambiguity, and the relative a priori experience each reader brings to the work in question. Let us rather be involved in analyzing the many facets within the work not with an eye for the limitations of absolutes but for the flexibility of possibilities.

—L.W.E.

ENGLISH

V. MEDIEVAL

Old English

2791. Lipp, Frances Randall. *Contrast and Point of View in THE BATTLE OF BRUNANBURH*, PQ, 48:2, Apr. 1969, 166-177. A characteristic technique in this work is an alternation between emotional, detailed description and a cooler, "historical" analysis. The description—of carnage, loneliness, and loss—is mainly applied to the invading Germanic tribes, while the defending English are almost detached from the actualities of combat and pain. The contrast serves to emphasize the development of the English nation, a process of repeated battles which are easily won, a march of inevitable victory, a war in which the defenders are dispassionate heroes. Thus the victors achieve glory in a battle with foes who are not so different from themselves—but the shared Germanic orientation of victors and vanquished is synthesized with the nationalism of the English victors.

—K.D.H.

2792. Tremaine, Hadley P. *Beowulf's Ecg Brun and Other Rusty Relics*, PQ, 48:2, Apr. 1969, 145-150. The OE adjective *brun*, applied to swords and armor in *Beowulf* and other literature, probably does not mean "shiny" (burnished) or "sharp," as Teutonic philologists suggest. Rather, it means "brown," a very appropriate description of a weapon which has been deliberately and artificially oxidized, and then oiled, for purposes of rust-retardation and improvement of appearance.

—K.D.H.

2793. Irving, Edward B., Jr. *New Notes on the Old English EXODUS*, Anglia, 90:3, 1972, 289-324. [These are supplementary notes, especially on the text, for the author's edition (Yale U., 1953) of this work, recently reprinted by Archon Books.]

—T.W.R.

2794. Lehman, Ruth P. M. *The Metrics and Structure of WULF AND EADWACER*, PQ, 48:2, Apr. 1969, 151-165. In the absence of a story explaining its background, a valid interpretation of this work is impossible. However, certain hints can be developed. The metrics are highly unusual for an OE poem but do not necessarily suggest translation from Old Norse. The structure seems carefully balanced, so possible material can be supplied for the missing lines. Eadwacer may be Odoacer of the Theodoric legend, and the setting of the poem the bogs around Ravenna, but the great importance of the poem is determined by the passion it exhibits.

—K.D.H.

Middle English

2795. York, Ernest C. *The Duel of Chivalry in Malory's Book XIX*, PQ, 48:2, Apr. 1969, 186-191. The duel over Guenevere's presumptive adultery in Malory's Book XIX is probably not a duel of law but of chivalry. The characteristics of the judicial duel do not match the duel in Malory; the duel of law could last until the stars appeared but could be yielded by either combatant, the winner being he who endured the longest. It was fought with blunted primitive weapons, the death of either fighter not being the object. The duel of chivalry, on the other hand, was most often used for treason

(the technical charge against Guenevere). It was fought on horseback, with sword and spear. Moreover, certain significant procedures necessary to a duel of law are omitted by Malory. Since the duel of chivalry presented by Malory is in the English manner, it adds another dimension of English-ness to the *Morte d'Arthur*. —K.D.H.

2796. Fowler, David C. *More About John Trevisa*, MLQ, 32:3, Sept. 1971, 243-254. A Ms in the muniment room of Berkeley Castle indicates that Trevisa (c. 1342-1402), a scholar at Oxford and a translator from the Latin, inhabited the manor of Tygem-breth in Cornwall. The registers of the Bishop of Worcester show that he was appointed Vicar of Berkeley Castle in Gloucestershire in 1390. Trevisa probably was born in Trevisa in St. Enoder (Cornwall); his father, it is likely, was Ralph Trevisa. [This article is a supplement to: *John Trevisa and the English Bible*, *Modern Philology*, 58:2, Nov. 1960, 81-98 (AES, 4:5, May 1961, 941); *New Light on John Trevisa*, *Traditio*, 18, 1962, 289-317 (AES, 7:6, June 1964, 1566); and *John Trevisa: Scholar and Translator*, *Transactions of the Bristol and Gloucestershire Archaeological Society*, 89, 1970, 99-108.] —M.S.

2797. Russell, J. C. *The Patrons of THE OWL AND THE NIGHTINGALE*, PQ, 48:2, Apr. 1969, 178-185. This work was probably written by Nicholas de Guildford, a canon lawyer and professor at Oxford, for presentation at Oxford in Dec. 1189 to an audience which included its presumptive patron. That patron may have been Geoffrey, natural son of Henry II, later Archbishop of York, whose luck in the summer of 1189 corresponds to the stages of the Owl's fortunes. The activities of the Nightingale can be seen to parallel the activities of Richard I. —K.D.H.

2798. Brawer, Robert A. *Dramatic Technique in the Corpus Christi Creation and Fall*, MLQ, 32:4, Dec. 1971, 347-364. On the whole the four extant cycles of English mystery plays ignore earlier but more complex dramaturgy. However, in dealing with the creation and fall of the angels and of man, they are not simple paraphrases of their sources. Each cycle playwright achieved variations and a measure of complexity through his manipulation of diction, modification of ideas behind the action, elaboration of the motivations of his characters, and interrelation of incidents to achieve a pageant form. The plays should be read as cycles, not as separate works. —M.S.

VI. RENAISSANCE

Inigo Jones

2799. Orgel, Stephen. *Inigo Jones on Stonehenge*, Prose, No. 3, Fall 1971, 109-124. Jones's treatise on Stonehenge (1655) published from his notes by his heir, John Webb, relates the British monument to Roman antiquities in their "proportion, elegance, order, stateliness." Jones dismisses Druidic construction. Roman ingenuity was needed, and Roman models are suggested with elaborate symbolism in Jones's reconstruction. "The combination of classical and medieval . . . is a continual theme of Jones's . . . England becomes heroic through the imposition of Roman order on British nature, changing from a pastoral to an aristocratic culture; innocence yields to experience, ignorance to knowledge." Finally, Jones Christianizes his sources—Stonehenge is a temple to Coelus who is God the Father. —S.M.A.W.

Ben Jonson

2800. Tulip, James. *Comedy as Equivocation: An Approach to the Reference of VOLPONE*, SoRA, 5:2, June 1972, 91-101: Jonson's play, so finished and unique as

to discourage criticism, may be approached through a study of the Gunpowder Plot of 1605. In the dedication Jonson says his satire is general and not particular, but Professor B. N. De Luna has linked Jonson with the Plot and studied its influence on *Catiline* in *Jonson's Romish Plot: A Study of CATILINE and Its Historical Context* (Clarendon, 1967). The Plot also influenced *Volpone*, but this influence is hidden in comedy and equivocation because of Jonson's ambiguous feelings toward the Plot. Sir Politick Would-be is Sir Robert Cecil; Corvino's indictment of Celia echoes that of Sir Edward Coke of the conspirators; and Lady Politick Would-be's fury at Celia, Peregrine, and Sir Pol reflects the madness of the public at the time of the Plot and serves as a purge.

—E.N.J.

Andrew Marvell

2801. Boulton, John. *Anti-Genres or Marvell's Erotic Garden*, LonR, 7, Win. 1971, 3-10. Critics today tend to place undue significance on genre in Marvell's poetry, which is pervasively sensuous and sexual because Marvell sees these elements as the means to order and subdue his concept of the world. Paradox, not metaphor, links Marvell's heterogeneous ideas in that it leads to the resolution in poems such as *The Garden*. Paradox leads to release and transformation, sexual for the individual, beneficial for society. Yet the dilemma the poet solves is more personal than universal.

—P.L.

John Milton

2802. Williamson, Marilyn L. *The Myth of Orpheus in L'ALLEGRO and IL PENSEROSO*, MLQ, 32:4, Dec. 1971, 377-386. Milton makes Orpheus, as poet-musician and as priest-prophet, the link between these poems. Orpheus uses his art to impose order on the world in the first and to interpret experience in the second. Although *L'Allegro* has been slighted, the poems are complementary. Inverting the pastoral ideal, *L'Allegro* moves from simple to complex scenes; it emphasizes man's alertness; and it shows the power of art over even death.

—M.S.

2803. McLaren, John. *John Milton: The Poet as God*, CR, 15, 1972, 23-28. In dramatizing God within the action of *Paradise Lost*, Milton commits the sin for which his Satan is damned. Satan is in tragic rebellion against the nature and source of his own being. Milton implies that man has reason to complain about the condition in which he has been made, a condition with the source of evil inside himself, making salvation possible only by losing himself in the will of another. Milton saves his epic by locating God away from the main dramatic action and by not allowing Him any power of decision once He has made His creation. If the poem fails as a justification of the ways of God to man, it succeeds as a celebration of man's will, especially Milton's, to impose order out of chaos.

—J.E.D.

Cf.: Item 2821.

Shakespeare

2804. Clark, Axel. *The Battle of Shrewsbury*, CR, 15, 1972, 29-45. The Battle of Shrewsbury is the point at which the historical and comical elements of *1 H. IV* come together most dramatically. It is also a major transition toward the very different *Part Two*. Falstaff's comic vision colors and determines the audience's view of historical events most directly here because Falstaff is shown as a figure of political significance while Henry becomes a full part of the comedy. Even while continuing

his role as a comedian, Falstaff successfully pursues the battle and shows that the comic vision of life is universally tenable. In the England after Richard's death there is no natural order of unquestionable absolutes; therefore, all places and events, including the court and the battlefield, can be treated as variants of the comic tavern.

—J.E.D.

2805. Daniel J. Henry V—The Last Crusader, LonR, 8, Win. 1971-72, 3-7. In this patriotic play blame for war is spread out among the monarch, who is "the mirror of all Christian kings," the Church, and the people. The king is not wholly responsible for the death of the souls of men who fight in war. Henry's war is not physical but mental and not so much mental as it is spiritual. Therefore Henry becomes the Christ figure leading the poorly-clothed soldier-disciples on a Crusade, not for the Church, but for an England full of men who hate war. Once seen in this light, H. V becomes a play "about the union of a nation, or mankind, in a spirit of Christian values." —P.L.

2806. Blake, Ann. The Comedy of Othello, CR, 15, 1972, 46-51. *Othello's* affinities with the comedies deserve some attention. The pattern of the clever intriguer of farce who finds nothing admirable except his own wit and nothing despicable except the folly of his victim is seen in Iago in much fuller development than farce allows. This relentless exposure of fully realized human beings and their folly is what makes the play so disturbing. *Othello* is a gull who murders his wife because he falls for the trickster's (Iago's) tricks, but at the same time we must acknowledge his greatness. Thus the audience's scorn is mixed with horror and pity.

—J.E.D.

2807. Fahey, Paul. Prospero and the Critics, CR, 15, 1972, 113-128. Most critics of *Temp.* let their independence of judgment wilt before Prospero's certainty that he knows all there is to know and controls all that is controllable on the island. Prospero's art has not provided for non-Prosperian sensibilities and views; in fact, it really seems unaware of them. He is certainly not alive to some things that Miranda is alive to, especially some of her sympathies. What Prospero wants is conformity to his own vision of how things should be, but Caliban's temporary vision of his own potency leaps past Prospero entirely. The play does not present all things in subservient or opposing relation to Prospero's designs. If this is what Shakespeare intended, he did not succeed.

—J.E.D.

2808. Ortego, Philip Darraugh. The WINTER'S TALE as a Pastoral Tragicomic Romance, *Rendezvous*, 5:1, Sp. 1970, 31-34. Although some see this play as containing disparate kinds of drama divided by a partition which destroys the play's unity, one can view the work as a conscious blend of comedy, tragedy, pastoral, and romance. The theme, communicated mainly through plot, is that life is "neither wholly tragic, nor comic, nor serene, nor what it seems to be." The partition, only apparent and not impairing the unity of the play, results from the telescopic technique used "to get to the heart of the story." The contrast between court and country, mingling elements from comedy and pastoral in the country scenes, and strands from tragedy and romance in the court sequence, also helps to develop the theme.

—J.T.C.

2809. Donow, Herbert S. Linear Word Count as a Function of Rhythm: An Analysis of Shakespeare's Sonnets, *Heph*, 1:1, Sum. 1970, 1-27. [The bulk of this article is a computer-generated list of the lines of Shakespeare's sonnets, grouped according to number of words per line (5 to 11 words per line). Within each line certain mono-

syllabic function words are in boldface.] Shakespeare's use of these function words has a definite effect on the rhythm of the lines. Lines with few words tend to have fewer function words and are more likely to contain emphatic changes in rhythm, while lines with more words usually have more monosyllabic function words, and tend to be more regularly iambic.
—J.M.P.

2810. Sagar, Keith. **Jan Kott and the Memory Hole**, LonR, 8, Win. 1971-72, 8-12. Kott is open to error in his work on Shakespeare because of three unsupported assumptions: (1) Shakespearean theater depicts nature, history, and man struggling vainly as under a cruel controller; (2) Shakespeare's is a world without gods and, therefore, one of "brittle" values; (3) Shakespearean tragedy is basically unresolved and thus absurd. Because Kott neatly forgets the aspects of Shakespeare's work that fail to fit his theories, he becomes liable to generalities that ignore speeches other critics have deemed vital. In effect, Kott assigns basic ideas and vital Shakespearean passages to the "memory hole," the literary wastebasket. As a result, much of his criticism assumes without supporting, distorts to fit unsupported assumptions, and exaggerates the assumptions.
—P.L.

2811. Burgess, Anthony. **Shakespeare's Marriage**, Prose, No. 1, 1970, 45-62. A marriage license was issued to William Shaxpere and Anne Whately the day before a marriage between William Shagspere and Anne Hathwey. The same parish register records the christening of a daughter of William Shakespeare. The three Williams are probably the same, and a forced marriage may have hastened his departure to London. There are hints in Adriana's shrewishness in **Errors** and in the cold sexual topography of both **Errors** and **Venus**. The birth of three children may have prompted the move, but the alleged poaching at Charlecote should be rejected as a reason for leaving Warwickshire since the land had not yet been emparked. The second visit to Stratford of the Queen's Men including Will Kemp was the immediate occasion. —M.C.

Cf.: Item 2759.

Cyril Tournear

2812. Downer, Jack. **Tournear's THE REVENGER'S TRAGEDY**, LonR, 8, Win. 1971-72, 13-23. Tournear's drama has been revitalized by Trevor Nunn's changes for his production. Nunn has rewritten some of the dialogue and somewhat altered plot development and characterization as well as staging. His goal is to blend every element of the play into a symbolic unity where objects and character actions awaken certain associations within the audience. Therefore, each part of the play comes to represent the whole and while the entire context is not basically affected, key attitudes, themes, and dramatic tensions are heightened. As an imaginative artist, Nunn strives to draw the audience into participation: he limits the scenery and costuming to basics the symbolic meaning of which, in relation to the characters and action, must carry reality to the audience.
—P.L.

2813. Walz, Eugene P. **Synecdoche and Cyril Tournear: Language in THE REVENGER'S TRAGEDY**, MSE, 2:4, Fall 1970, 103-106. An examination of the language of the play reveals that the dramatic intensity of its language comes from Tournear's use of synecdoche. The most often used parts of the body are the forehead and the tongue, being synecdochically employed 20 and 32 times respectively.
—M.J.V.

VII. RESTORATION AND ENLIGHTENMENT

John Arbuthnot

2814. Koster, P. J. *Arbuthnot's Use of Quotation and Parody in His Account of the Sacheverell Affair*, PQ, 48:2, Apr. 1969, 200-211. Arbuthnot's *John Bull* pamphlets are generally recognized as satires on the Henry Sacheverell trial. John Bull represents England, Humphrey Hocus (Duke of Marlborough) and Mrs. Bull the former Whig Parliament. Mrs. Bull's adultery with Hocus is defended by her in terms drawn directly from documents presented at the Sacheverell trial, mainly from defenders of the Whig position. Thus Arbuthnot manages to discredit the Whigs without being forced to present the Tory position in all its confusion. —K.D.H.

George Berkeley

2815. Berman, David. *On Missing the Wrong Target: A Criticism of Certain Chapters in J. Bennett's LOCKE, BERKELEY, HUME: CENTRAL THEMES*, *Hermathena*, 113, Sum. 1972, 54-67 (rev.-art., Clarendon, 1971). This examination of Locke, Berkeley, and Hume on meaning, causality, and objectivity erroneously holds that Berkeley misinterpreted Locke on substance and the primary/secondary quality distinction. Actually Berkeley in his discussion of matter attacked "philosophers" rather than Locke specifically, and it is more than likely that he was referring to Hobbes and Descartes. Since it is doubtful that Locke even held the theory of primary/secondary quality distinction that Bennett attributes to him, it is not likely that Berkeley misinterpreted this theory. Most of the entries on primary/secondary qualities in Berkeley's *Commentaries* refer to Malebranche instead of Locke. Nor did Berkeley and Locke view the individual word as the unit of meaning as Bennett claims. —C.M.R.

Edmund Burke

2816. Bormann, Dennis R. *The Uncontested Term Contested: An Analysis of Weaver on Burke*, QJS, 57:3, Oct. 1971, 298-305. Richard Weaver (*The Ethics of Rhetoric*, H. Regnery, 1953) has classified Edmund Burke as a liberal who used an inferior source of argument, who "muddled through," and who had no fixed principles. Although Burke used the argument from circumstance (which Weaver finds an inferior form to argument from definition), he used it only when it was consonant with his own political philosophy, and did not allow the circumstance to determine his point of view. More fundamentally, argument from definition is not a superior argument. Today people expect a narration to show acquaintance with the external realities of the situation before a solution is offered. Thus it becomes difficult to argue from broad "uncontested" generalizations. There is insufficient evidence for Weaver's classification of Burke as a liberal. —J.J.

2817. Speer, Richard. *The Rhetoric of Burke's Select Committee Reports*, QJS, 57:3, Oct. 1971, 306-315. Burke's rhetoric in the ninth and 11th Reports of the Select Committee, appointed by the House of Commons in Feb. 1781 to investigate conditions in India, differs sharply from that usually associated with him. Burke carefully established his role as expositor of the mysterious and unknown, which allowed him to interpret the complexities of Indian affairs for his English audience. The interpretation usually kept away from humanitarianism and sentimentalism, and spoke of the impairment of British revenue from harm to British possessions through the mismanagement of Hastings. Burke's humanitarianism was real, but it is not a basis of action in these two Select Committee Reports. The basis of action was the wisdom

of a political faction, that is Burke's, as the best expression of generally acknowledged national self-interest.

—J.J.

William Collins

2818. Stewert, Mary Margaret. William Collins and Thomas Barrow, PQ, 48:2, Apr. 1969, 212-219. The youth referred to in the first stanza of Collins's *Ode on the Popular Superstitions of the Highlands of Scotland* is Thomas Barrow, his "destin'd bride" Mary Downer. They were married by John Blair, evidently rather a good friend of Barrow's. Their association indicates that Collins may have been acquainted with Blair and other members of his circle, including Smollett.

—K.D.H.

William D'Avenant and Daniel Defoe

2819. Loofbourow, John W. *Robinson Crusoe's Island and the Restoration TEMPEST*, EE, 2:3/4, 1971, 201-207. The stylized landscape of Crusoe's island is an adaptation of the setting of the Dryden-D'Avenant version of *Temp.* (1667) and a subsequent musical production (1674). The Restoration *Temp.* and Defoe's novel use similar settings to present new ideas about the condition of man which were to replace the assumptions of the Renaissance, particularly in its definition of the individualized self.

—J.S.M.

2820. Latham, Jacqueline. Daniel Defoe—*The Generous Projector*, LonR, 8, Win. 1971-72, 24-30. Defoe was deeply concerned with the public good. In numerous pamphlets he showed how far in advance of his time he was by his compassion toward the unfortunate. He tried to interest the public in schemes to aid babies, the mentally ill, drunks, the elderly, and women who had no means to secure their own well-being—all those who lacked the power to alter society that Defoe had within his means. Thus he rose above self-interest and avarice and placed society's welfare before the rights of the individual. Defoe realized true liberty by accepting the limitations imposed by the law for the general good.

—P.L.

John Dryden

2821. Reedy, Gerard. *Noumenal and Phenomenal Evidence in England, 1662-1682*, EE, 2:3/4, 1971, 137-148. Within a 20-year period approaches to scriptural text changed radically. In place of the "noumenal" view that the Bible was the self-evident inspiration of God's unchanging spirit, critical notice was given to the "phenomenal" aspects of forms of various texts and apparent authorship. The change was reflected by Dryden; in his *Religio Laici* (1682) he asserted the Bible's clarity by assuming its inspiration was self-evident; yet he included phenomenalist criticism in *The Hind and the Panther* (1686-87). Dryden's poetics increasingly lessened an early praise of inspired "soul" (which was somewhat nationalistic) to permit the validity of the French neoclassic norms. Milton was aware of both approaches, and already in *Paradise Regained* (1671), his knowledge of "noumenal" typology regarding Christ is balanced by the "phenomenalist's" view that Christ's rejection of Satan must be based upon the dramatic form of the poem.

—J.S.M.

Cf.: Item 2819.

Henry Fielding

2822. Rinehart, Hollis. *JONATHAN WILD and the Cant Dictionary*, PQ, 48:2, Apr. 1969, 220-225. Fielding implies that he has drawn the cant terms in this work from

what he calls "the Cant Dictionary." Of the candidates for the honor, the most likely is *A New Canting Dictionary* (London, 1725). If he did indeed use a dictionary, John Aiken's criticism (in *General Biography*, London, 1803, IV, 90), that Fielding had an acquaintance with low life that no decent person could have acquired is disarmed; Fielding could have learned all he needed to know about low life from literary sources.

—K.D.H.

2823. Morrissey, L. J. *Fielding's First Political Satire*, *Anglia*, 90:3, 1972, 325-348. When Fielding revised *Tom Thumb* in 1731 as *The Tragedy of Tragedies*, he sharpened and made more overt many of the satirical references. "Fielding's attack in the revised play moved from . . . broad and low level ad hominem to an attack on Walpole's economic policy and his alleged personal corruption." In the later version, the satire of the royal family is also clearer: Huncamunca is a fat, dwarfish creature whose lineaments recall those of the Princess Royal (and, to an extent, also the large breasts of Queen Caroline, who was inordinately proud of her bosom). The coarse-grained Glumdalca recalls Elizabeth Farnese, the Queen of Spain.

—T.W.R.

Samuel Johnson

2824. Hilles, Frederick W. *Johnson's Correspondence with Nichols: Some Facts and a Query*, *PQ*, 48:2, Apr. 1969, 226-233. [The article contains a chronological list of Johnson's letters and notes to John Nichols.] These letters throw some light on the composition of the *Lives of the Poets*. One of the three, "Letter 611," the Ms of which has disappeared, probably should be printed as two separate notes.

—K.D.H.

John Locke

Cf.: Items 2815 and 2909.

Alexander Pope

2825. Weinbrot, Howard D. *Pope's ELEGY TO THE MEMORY OF AN UNFORTUNATE LADY*, *MLQ*, 32:3, Sept. 1971, 255-267. In focusing on Pope's allusions, the lives of his acquaintances, his Christian background, and his use of personae, modern scholars have not illumined this poem because they have ignored the poet's intent. Here the focus is on the speaker, in whose memory alone the lady is to be kept alive. The poet wishes her to remain anonymous; he does not glorify her suicide; he emphasizes the effects of the act upon her soul. The poet reveals the weaknesses in the speaker's view, showing that the dead lady has no mourner of significance.

—M.S.

2826. Wright, Terence. *Pope's EPISTLE TO BURLINGTON and Augustan Unity*, *LonR*, 7, Win. 1971, 11-16. This *Epistle* or *Fourth Moral Essay* is not uniformly powerful throughout but is derived ultimately from unified Augustan sensibility. Man is depicted as part of the Creation that has its own laws and energy, and man cannot live in harmony with his environment until he realizes this condition. "It is this assumption . . . of the need to recognize man's intimacy with his environment" that gives the poem its unity. The work has a profound and unified sense of order.

—P.L.

2827. Chessell, Del. *Grubs in Amber*, *CR*, 15, 1972, 90-96 (rev.-art., F. W. Bateson and N. A. Joukovsky, *Pope: Penguin Critical Anthology*, Penguin, 1971). This critical anthology is uneven, but the major problem lies with Bateson's introduction both to the work as a whole and to the section which he edits. He plays devil's advocate by assuming that Pope is overrated, and this would not be so objectionable if he did not argue

the case so poorly. Arguing that Pope suffers from syntactic poverty is hardly tenable. Bateson is also unable to see any tragic sense or capacity which enables Pope to be pained and stung into satire while still being able to be amused by absurdity. Therein lies his greatness. —J.E.D.

2828. Schmitz, R. M. *Peterborough's and Pope's Nymphs: Pope at Work*, PQ, 48:2, Apr. 1969, 192-200. Certain unpublished lines of Pope's in the files of Pierpont Morgan Library support the notion that Pope was never reluctant to borrow from himself. Pope's friend Charles Mordaunt, Earl of Peterborough, had written *Chloe*—verses on Mrs. Howard. Pope imitated his friend's idea of a parade of nymphs in a short poem intended for Ms circulation. Lines from this poem show up in *Sylvia*, *A Fragment, Of the Characters of Women*, *Dunciad*, *Sober Advice from Horace*, and at least four other poems, with greater or less adjustment. —K.D.H.

Sir Joshua Reynolds

2829. Alexander, John M. *Eighteenth-Century Justifications for Analogical Comparisons Among the Arts*, EE, 2:3/4, 1971, 158-166. In Reynolds's day it was a commonplace that analogies between the arts might provide a means to formulate critical discriminations in those arts which had, up until then, not fashioned their terminology and theoretical principles. Reynolds drew upon the precepts of poetry and music to mold the critical language of painting, and in turn, he gave support to the increasing usage of visual imagery in poetry. The apparent analogies which were discovered between the various arts reflected the century's important assumptions of philosophical and moral beliefs. —J.S.M.

Earl of Rochester

2830. Silverman, Stuart. *Upon Rochester's UPON NOTHING*, EE, 2:3/4, 1971, 190-200. Rochester's poem depends upon an ambivalent interplay between ontological and logical meanings of the word "nothing." The word as an entity is said to underlie apparent existence, yet to show this is to imply that all which man says and does must have no value or logic. Consequently the intention is not to show outrage at the universe or a dramatization of horrors of nothingness; rather it is an expression of Juvenalian anger at mankind's trivial and changeable loyalties, beliefs, and behavior. —J.S.M.

Tobias Smollett

Cf.: Item 2959.

Laurence Sterne

2831. Freedman, William. *TRISTRAM SHANDY: The Art of Literary Counterpoint*, MLQ, 32:3, Sept. 1971, 268-280. Recent attempts to fuse literature and music were anticipated in the 18th century, especially by Sterne. In this work writing autobiography is depicted as similar to writing music, and the separate parts of the book are like minor compositions. The book has a contrapuntal texture in its emotiveness (power to stir the passions) and in its simultaneity (handling of self-consciousness). It is contrapuntal in that Tristram appears as both author and character, and his adult experience continually injects itself into his accounts of his early life. The mingling of plot and digressions suggests a pervasive musical effect. —M.S.

Jonathan Swift

2832. Real, Hermann J. *Swifts BATTLE OF THE BOOKS: Satire oder Burleske?*

Anglia. 90:3, 1972, 349-354. There is widespread confusion about the critical labels one can apply to this work. The introductory verses insist that Pride begets War begets Poverty begets Peace begets Riches which at last beget Pride, starting the circle again. This pattern establishes the serious tone and makes clear the general satirical substratum. Swift uses burlesque in his digressions, but they contribute to the satirical tone in that they illustrate his general thesis. (In German) —T.W.R.

General

Cf.: Items 2821 and 2829.

VIII. ROMANTIC

William Blake

2833. Corrigan, Matthew. *Metaphor in William Blake: A Negative View*, JAAC, 28:2, Win. 1969, 188-199. The use of metaphor is basic to the poetic process. Blake's metaphors are not subtle; they do not exist to persuade the reader to a truth, but as the truth itself, and as such are often incommunicably personal. Many derive from his love of engraving and the visual arts. He conveys what he sees, and the result is a descriptive symbolism that too often fails to come alive. He is the poet of the "subjective correlative," and after his *Songs* his later poetry is "too much occupied with ideas." This failure to recognize the "metaphoric principle" accounts for the fact that, while producing some outstanding poems, he failed to produce a lifetime of great poetry. —R.T.C.

Thomas Brown

2834. Rands, Alma Clara. *Thomas Brown's Theories of Association and Perception as they Relate to His Theories of Poetry*, JAAC, 28:4, Sum. 1970, 473-483. Considering the importance of his work, Brown's writings have been neglected too long. His lectures on the philosophy of the mind, given at the University of Edinburgh, were published after his death and were very influential both in England and in America. There are many illustrative references to poetry in his lectures, and some deal directly with the effects of poetry on the mind. He attempts to determine the psychological effects of figures of speech upon the brain itself and to analyze the differences between the creative mind of a poetic genius and that of a mere imitator. His psychological theories correlate with his theories of poetry. —R.T.C.

William Cobbett

2835. Palmer, Chris. *Facts are Facts: Cobbett's RURAL RIDES*, CR, 15, 1972, 105-112. Cobbett surely has his own distinctive tone of voice, and it is doubtful if even a conventional education would have harmed it. His strength lies in his simplicity and serenity, to the extent of scorning complexity. In *Rural Rides*, everything is done with the purpose of argument, yet his passages often have easy animation. Certainly Cobbett does not come between us and what he is seeing. —J.E.D.

Samuel Taylor Coleridge

2836. Hume, Robert D. *Kant and Coleridge on the Imagination*, JAAC, 28:4, Sum. 1970, 485-496. Kant's influence on Coleridge, and the value of Coleridge's philosophy are two recurring problems in Coleridge studies. The abstract studies of mind are best viewed apart from his practical criticism, and are best seen as "faculty psychology"—the analysis of the mind into distinct component powers. From this point of view

Coleridge's theory of the imagination becomes more coherent. Close correlations with Kant emerge, and it is possible to use the writings of the German philosopher to fill out parts of Coleridge theory which are sketchy. The great emphasis Coleridge placed upon the imagination as part of the Romantic outlook, but his hope that it could come upon the absolute truths of objective reality could not be fulfilled, as Kant had already revealed.

—R.T.C.

2837. Shaffer, Elinor S. *Coleridge's Revolution in the Standard of Taste*, JAAC, 28:2, Win. 1969, 213-221. The Romantics valued most highly those forms of art which the 18th century called "sublime." The idea, however, achieves its greatest importance only when it disappears as a term. Coleridge redefined the terms "beautiful" and "sublime" and in doing so eradicated the distinction between them. He exalted this resulting quality to the highest possible point, calling it "the beautiful," and into this category he assimilated whatever he thought valuable. He also distinguishes between different kinds of the sublime (such as natural and metaphysical), and the term is the most pervasive in his aesthetics and criticism. "It corresponds to the whole range of consciousness from primal imagination to religious ecstasy."

—R.T.C.

Cf.: Item 2839.

Sir Walter Scott

2838. Poynton, Orde. *Observations on the First Edition of WAVERLEY*, PrivL, 4:2, Sum. 1971, 85-92. A copy of the first edition, in which Vol. I, A4, is not a cancel, and which thus appears to be an early state of the edition, has been found. Scott's haste in writing the last half of *Waverley* and his complicated proofreading procedures led to a number of misreadings in both the first and the second editions. A careful examination of eight copies of the first edition shows 115 "points" in addition to those already listed by Greville Worthington in *A Bibliography of the Waverley Novels* (Constable, 1931). It is possible with this listing and Worthington's to detect copies of the first edition which contain gatherings from later editions.

—E.Y.M.

William Wordsworth

2839. Stemple, Daniel. *Revelation on Mount Snowdon: Wordsworth, Coleridge, and the Fichtean Imagination*, JAAC, 29:3, Sp. 1971, 371-384. The Mount Snowdon image in the final book of *The Prelude* is the "triumphal conclusion of Wordsworth's quest for a definitive image of the creative imagination." Although Wordsworth admitted that he had never read "German metaphysics," he learned much about the subject from Coleridge, especially during the years 1801-1804. Coleridge's debt to Fichte was as great as that to Kant, and the ambiguities of his famous distinction between the primary and secondary imagination can be resolved by correlating his ideas with those of Fichte. When Wordsworth was writing *The Prelude* he relied upon his memories of Coleridge's ideas, and the Snowdon image has associations with both Coleridge and Fichte.

—R.T.C.

IX. VICTORIAN

Robert Browning

2840. Bloom, Harold. *Browning's Child Roland: All Things Deformed and Broken*, Prose, No. 1, 1970, 29-44. The reader's judgment of the speaker will determine what he thinks happens in Browning's *Child Roland*. Scholars have described Browning's debt to Shelley revealed in his own poetry as well as in his outstanding essay on

Shelley, and his rejection of the Shelleyan subjective commitment to love for his own objective pursuit of knowledge in the many masks of his mature poetry. Browning was much influenced by Gerald de Lairese's *The Art of Painting in All Its Branches*, especially in its Chap. 17 read by him in his childhood, often and with delight.

—M.C.

Charles Dickens

2841. Tomlinson, T. B. *Dickens and Individualism: DOMBEY & SON, BLEAK HOUSE*, CR, 15, 1972, 64-81. Dickens does value individualism, but never to the point of letting it be the dominant and sustaining power of a whole novel. He seems to be afraid of facing the consequences of backing individualism fully, so he takes expedient after expedient to keep from trusting individual impulses except in their relatively powerless form of sentimental and eccentric behavior. He focuses more on the sentimentality and eccentricity of women than men, but their best diagnoses of the system as opposed to the individual usually turn into exaggerated and repetitive rhetoric.

—J.E.D.

Cf.: Items 2883 and 2922.

Benjamin Disraeli

2842. Bewley, Marius. *Towards Reading Disraeli*, Prose, No. 4, Sp. 1972, 5-23. Disraeli's later novels "exhibit a comprehensive engagement with life on a very large stage." Although their style shows traces of parliamentary oratory, their vigor owes much to "the unsanctified reality of politics" which saved Disraeli from succumbing to fashionable letters. Walter Bagehot disliked Disraeli's romantic theory of aristocracy and his flamboyance, and considered him (as statesman) deficient in a sense of history and in originality. Carroll's railway episode in *Through the Looking Glass* caricatured Disraeli in the Tenniel illustration and in the strange dialogue involving money-making and progress. But Disraeli did create "a novel of ideas and politics which are in no way extraneous but constitute the essential life of the book in all its parts."

—S.M.A.W.

Sir Arthur Conan Doyle

2843. Utechin, Nicholas. *The Tree That Wasn't*, BakSJ, 22:4, Dec. 1972, 245-249. Problems surround the shooting of Ronald Adair by Colonel Sebastian Moran in *The Adventure of the Empty House*. Rather than postulating a tree from which the old shikari might shoot, we may imagine him standing on the pavement on the Hyde Park side of Park Lane. In the same tale, the mysterious man with colored glasses is to be identified with Colonel James Moriarty, Professor Moriarty's brother. Holmes cannot reveal his identity to Watson because Colonel Moriarty is watching and Holmes is in danger from him.

—T.W.R.

2844. Hoerr, Willmer A. *The Case of the Sundry Sources*, BakSJ, 22:4, Dec. 1972, 215-218. In its happy blend of the romantic and the realistic, Doyle's *Hound* is indebted to many models, including works by Defoe, Dickens, Thackeray, and Stevenson. It owes something to the Gothic school of Horace Walpole and, of course, a great deal to Willkie Collins and Poe. The latter's influence is most clearly seen in the first-person narration by a friend of the sleuth—Dupin's unnamed colleague and Holmes's Watson.

—T.W.R.

2845. Poston, Lawrence, III. *The D'Urbervilles and the Baskervilles: Two Sets of Noble Kinsmen?* BakSJ, 22:4, Dec. 1972, 212-214. There are many parallels between

Doyle's *Hound of the Baskervilles* and Hardy's *Tess of the D'Urbervilles*: the role of portraits; the pasts of the two families stained with crime; a family legend occurring in the 16th or 17th century and coming out of the west of England; and the role of fate.
—T.W.R.

2846. Watt, Donald J. *The Literary Craft of THE HOUND OF THE BASKERVILLES*, BakSJ, 22:4, Dec. 1972, 207-211. This work excels in structure, mood, and atmosphere. It is a neatly built tripartite tale that exploits a mood "much in vogue in British literature toward the end of the 19th century . . . the threat of a possible reversion to primitivism." Many of the metaphors are derived from the setting upon the moor; and the idea of threads and nets is cleverly worked out.
—T.W.R.

2847. McCullam, William. *A Singular Occurrence at a Fashionable Wedding*, BakSJ, 22:4, Dec. 1972, 226-231. New evidence shows that Lord St. Simon in *The Noble Bachelor* was descended from the House of Stuart. He had a quarrel with his father, Lord Balmoral, occasioned by his embracing Catholicism: hence the absence of the father from the young lord's wedding.
—T.W.R.

2848. Martin, Alastair. *Lola and Irene, Heavenly Twins*, BakSJ, 22:4, Dec. 1972, 242-244. The original for Doyle's Irene Adler (*A Scandal in Bohemia*) was probably Lola Montez, the entertainer. Though she died in 1861 her reputation remained alive in England in Doyle's time, and her scandalous private life, particularly her affair with King Ludwig of Bavaria, makes her a likely model.
—T.W.R.

2849. Sisson, Jon. Borden. *Birthday in Baker Street*, BakSJ, 22:4, Dec. 1972, 250-253. Evidence from the tales suggests that Sherlock Holmes was born on Jan. 6. What could his unimaginative amanuensis Dr. Watson have given him as presents? Holmes was hard to please, but it seems likely that in *The Valley of Fear*, which takes place on the morning after Holmes's birthday, the gift was the new edition of *Whitaker's Almanack*, a volume useful even to the Master. The old edition of the *Almanack* served Fred Porlock as the source for the cipher with which he warns Holmes of a future Moriarty crime.
—T.W.R.

2850. Mende, Fred. *Some Observations and Speculations Upon the Segregation of the Real Watson*, BakSJ, 22:4, Dec. 1972, 204-206, 218. There are several possible prototypes for Doyle's Dr. Watson. They include mustachioed and clean-shaven models, from the acquaintances of the author to British army officers who served in the Afghan campaign and about whom he might have read.
—T.W.R.

2851. Clark, Benjamin S. *A Dog and a Dish or Mary Morstan Is Alive and Well*, BakSJ, 22:4, Dec. 1972, 219-222. Holmes fans have always assumed that because there is no mention of Watson's wife after *The Final Problem*, she must have died. It is much more likely that she left Watson, who neglected her in order to accompany Holmes on his adventures. This supposition is supported by the fact that Watson gives the "dead" Mary Morstan Watson no eulogy, though he published a famous one for the "dead" Holmes.
—T.W.R.

2852. Coleman, Arthur. *The Game's Afoot: Animal Imagery in the Sacred Writings*, BakSJ, 22:4, Dec. 1972, 222-225. Doyle's Holmes stories are filled with literal and metaphorical animal references. The dog leads all other beasts. Though many of the

allusions are clichés, "they serve as interesting and sociological refractors of the Victorian point of view toward the nature of the world and the people in it. Clearly, it was everyone's failing or insight to judge a man in animal terms." —T.W.R.

2853. Miller, Ron. **Will the Real Sherlock Holmes Stand Up? A Modest Proposal**, BakSJ, 22:4, Dec. 1972, 232-236. The details from the Holmes stories add up to a consistent portrait of the detective [drawn by the author and reproduced here]. Of particular note are his aquiline nose, his grey eyes, and his excessive leanness (11 stone and over six feet tall). An American background has been suggested elsewhere for Holmes: is it not possible that there is true American ancestry, that of the Indian? —T.W.R.

2854. Berman, Ruth. **James Watson**, BakSJ, 22:4, Dec. 1972, 237-241. There are four problems about Doyle's Watson: the location of his wound, his Christian name (his wife seems to refer to him as James rather than John in **The Man With the Twisted Lip**), his wife (was he married twice?), and his "bereavement" (**The Empty House**). New solutions are offered to the last three: "James" refers to the Watsons' adopted son—actually his nephew, the son of his unfortunate brother mentioned in **The Sign of Four**; Watson was married only once (to Mary Morstan); and the "bereavement" refers not to his wife but to the unhappy James. —T.W.R.

Thomas Hardy

2855. Slater, Michael. **On the Murder in TESS OF THE D'URBERVILLES**, LonR, 7, Win. 1971, 24-34. Lord David Cecil has cited Hardy's Tess as emotionally rather than factually real and as a darkening tragedy whose end must be as black and brutal as a stark hanging. With this attitude, one can work through the novel and trace Tess's change from a young lady "eagerly looking forward to life, expecting good things to come" to a tragic heroine "encompassed by the inevitable." It is not heredity, loss of idealism, or passivity that turns Tess into a murderess; her killing of Angel is a "necessary consequence" of her dream of total happiness in life. Unfortunately, nature seems indifferent to human happiness at the same time that the power governing human lives acts malevolently toward certain individuals. —P.L.

Cf.: Item 2845.

Rudyard Kipling

2856. Williams, H. Moore. **Imperialism and Ancient Mysteries in Kipling's THE MAN WHO WOULD BE KING**, LonR, 7, Win. 1971, 35-41. The narrative and symbolism of the story relate the fable of Empire to the use and misuse of religion, religious ritual, and religious feelings. Such native religious attitudes were often imperfectly understood by the would-be Empire-builders. Thus, Kipling was preoccupied with the exact nature and composition of imperial rule in India, especially its corrupting influence on man's religious drives and needs. Kipling suggests that the European's unfettered lust for power, under the guise of religious conversion, would actually destroy the primitive peoples. —P.L.

George Meredith

2857. Hopkinson, David. **George Meredith and the Liberals of 1906**, LonR, 7, Win. 1971, 17-23. Men such as politician Richard Burden Haldane, Labour Minister Sidney Oliver, and writer-historian G. M. Trevelyan all came under the influence of Meredith's

main social and political themes. His concept of society was most progressive; he advocated women's rights and suffrage, liberalization of education, better conditions for the poor, and recognition of youth. Reason and the aristocratic virtues of honor and service, Meredith maintained, would solve the nation's ills. Leading British Labourites have advocated all of his ideas. —P.L.

John Henry Newman

2858. Lawler, Justus George. *Newman's APOLOGIA and the Burthens of Editing*, *MLQ*, 32:3, Sept. 1971, 291-304. Successive editions of this work from the first attempt at collation in 1913 through the weightily annotated Oxford edition of 1967, have the same shortcoming. Readers have a right to expect identifications of major sources and influences, as well as guides to additional information about important points; they may hope for identifications of minor sources and influences, as well as for clarifications of issues significant in at least Newman's time. Instead, they are offered editorial shoddiness: "divergence from factuality" (blunders); "authoritative complaisance" (reliance on the knowledge and judgment of one's predecessors); "a fabric of irrelevance" (the brandishing of useless—even incorrect—statements); and "erudition exhaustivity" (occupational laziness). —M.S.

Walter Pater

Cf.: Item 2898.

John Ruskin

2859. Autret, Jean, and William Burford. *Proust's Prefaces to Ruskin*, *Nation*, 212:18, May 3, 1971, 565-569. [For the first time in English translation, selected passages from Proust's prefaces as they appeared in his translations of Ruskin's *The Bible of Amiens* and *Sesame and Lilies* are printed. Ruskin is not commented on directly.] —T.O.M.

William Makepeace Thackeray

2860. Hatch, Robert. *A Bout of Thackeray*, *Nation*, 212:10, Mar. 8, 1971, 309-311. One can scarcely know Thackeray from reading only *Vanity Fair*, *Henry Esmond*, and *Pendennis*. Some of his writing is dull, some faded by time, and some too drawn out, but the reader's patience is occasionally rewarded. A reading of the complete works reveals the narrowness of Thackeray's range, and his attitude toward his characters may estrange the reader. Though a popular revival of Thackeray is not likely, some publisher should revive *The Paris Sketch Book* and *The Irish Sketch Book*, which retain their interest and savor. —T.O.M.

Oscar Wilde

2861. Pyle, Fitzroy. *Wilde and His Early Critics*, *Hermathena*, 113, Sum. 1972, 49-53 (rev.-art., *Oscar Wilde: the Critical Heritage*, ed. Karl Beckson, Routledge & Kegan Paul, 1970). This volume of representative criticism of Wilde's writings by his contemporaries presents a variety of conflicting views which is probably inevitable because of Wilde's own inconsistencies. Some of these critics, however, perceive that in devotion to his art Wilde is very consistent. Considering style rather than sincerity the vital part of art, Wilde rejects mind-shackling fact for "the telling of beautiful untrue things." His fantasies are an effort to avoid what to him are depressing realities such as the brotherhood of man. That he does not always succeed in avoiding ethical

sympathy which he terms an unpardonable mannerism of style, is evidenced in the attitudes and language of some of his characters. —C.M.R.

X. MODERN

Arnold Bennett

2862. Kinley, E. Roby. *Arnold Bennett's Social Conscience*, MFS, 17:4, Win. 1971/72, 513-524. Bennett's "passion for justice" did not color his fiction but his journalism. As an artist he committed himself too deeply to the principle of impartiality and detachment to be able to turn his fiction into a vehicle for propaganda. In his war journalism, however, he came to grips with the major social issues of the period (education, poverty, rights of labor, and democracy) and proved that he possessed a very fine social conscience. —W.E.

Edward Bond

2863. Babula, William. *Scene Thirteen of Bond's SAVED*, MD, 15:2, Sept. 1972, 147-149. The simple, rather ritualized actions in Scene 13 of Bond's play contrast significantly with the pessimism of earlier scenes. Mary clears the table and folds her apron; Len fixes a chair in a curious manner suggesting the possibility of regeneration through sexuality. These mildly positive acts give the audience a ray of hope, but nothing more. —T.A.S.

John Brunner

2864. Brunner, John. *The Genesis of STAND ON ZANZIBAR, and Digressions into the Remainder of Its Pentateuch*, Extrap, 11:2, May 1970, 34-43. The novel's topic (artificial optimization of the human embryo) was not intended to be a prophecy but was chosen because no other event could cause such a dramatic upheaval in the kind of world being projected. The various modes of presentation in the novel—the scripts, verse, etc.—are imposed on the skeleton of the unifying narrative to simulate the ways in which the real world of the 20th century bombards the individual with information. The more general adoption of non-science fiction models for science fiction novels is vital if the genre is to keep pace with the future, but the models must be rightly chosen—with at least some sense of why the model's creator departed from the conventional. —W.R.

Joyce Cary

2865. Smith, B. R. *Moral Evaluation in MISTER JOHNSON*, Crit, 11:2, 1968-69, 101-110. Cary is primarily concerned with individuals and the "problem of personal freedom." The many confrontations with good and evil in his African novels provide commentaries on the realities of colonial life. *Mister Johnson* is a dramatization of "various facets of the African revolution." Basic to the story are the levels of self-realization for Johnson, who is only marginally a member of the white or black Fada community. He is partly recognized by the whites as an individual and not merely a "representative native." Ironically, at the ending, Rudbeck goes contrary to the rules by thwarting a harsher execution in his compliance with Johnson's request for shooting. The irony is that the compassion is possible only after Rudbeck is able to see Johnson as a person. —S.H.W.

G. K. Chesterton

2866. Auden, Wystan Hugh. *Chesterton's Non-fictional Prose*, Prose, No. 1, 1970,

17-28. Chesterton ranks high as a literary critic in his full-length books, which contain his best writing and thinking. He understood the shaping influence of events, especially childhood ones, in forming an author's personal imaginative world, and had an intuitive grasp of what these events might be. He could dispel misconceptions regarding the works of such diverse authors as Shaw, Dickens, Browning, and Kipling, and he was the first critic to see the true nature of the Elizabethan age. By making known to the public the views of historians he was responsible for the present corrected understanding of much history. Many of Chesterton's views regarding modern society and uncontrolled technology are more valid today than when first expressed. —M.C.

Arthur C. Clarke

2867. Beja, Morris. 2001: *Odyssey to Byzantium*, Extrap, 10:2, May 1969, 67-68. The approach and goals of Yeats's *Sailing to Byzantium* and Stanley Kubrick's and Arthur C. Clarke's 2001: *A Space Odyssey* are strikingly similar and mutually illuminating. Astronaut Dave Bowman, like Yeats, is beseeching the aid of sages, asking them to leave their condition of eternity to teach him how to be gathered into the artifice of eternity. —W.R.

2868. Plank, Robert. 1001 *Interpretations of 2001*, Extrap, 11:1, Dec. 1969, 23-24. The problem of how to validate interpretations of deliberate ambiguity is so difficult that to offer solutions is presumptuous; but the problem must be addressed. Professor Morris Beja persuasively develops an account of the similarities between Yeats's *Sailing to Byzantium* and 2001 by basing his argument on internal evidence [see preceding abstract] but errs in trying to underpin his argument with something like numerological proof. 2001's ambiguity is so great that one can even note a resemblance between its monolith and the heavy block of black granite used to represent God in Antoine de Saint-Exupéry's *Citadelle* (1948). But where there are many explanations and when each of them is as good as the other, we should wonder whether any of them is any good. —W.R.

Joseph Conrad

2869. Bruss, Paul S. Conrad's *THE NIGGER: The Narrator and the Crew*, ERec, 23:1, Fall 1972, 16-25. The voyage of the "Narcissus" has been interpreted as a trip home, bringing its crew to wisdom and solidarity. Such interpretations equate light with good and dark with evil. Quite the reverse is true; light is connected with evil and dark with good. The crew members fail to achieve wisdom because they do not recognize or submit to contingency. Whereas the crew struggles unsuccessfully to find meaning in reality, the narrator achieves some measure of perception, the discovery of his own ability to voice the truth. —R.R.

Walter De La Mare

2870. Adlard, John. Did Walter de la Mare Stay Out of the Wind? *Anglia*, 90:3, 1972, 355-360. A close look at de la Mare's verse and fiction betrays him as a bookish, fey writer who often hurls the ear but does not engage the intellect. Nevertheless, some of his work has a sonorous, visionary (though sexless) attractiveness. —T.W.R.

T. S. Eliot

2871. Richter, Dagny. T. S. Eliot, Dante, and *THE HOLLOW MEN*, MSprak, 65:3, 1971, 205-223. Knowledge of the allusions to Dante's *Divine Comedy* in *The Hollow Men* lead to a fuller understanding of Eliot's poem. Both works deal with an allegorical

journey through the world after death. Like Dante's lost souls, 20th-century hollow men suffer without hope. Parallels in the two works may be seen in the domination of the eye symbol, the settings (the realms or kingdoms of death), water symbols, the star, the rose. Although to isolate details and say "this is Dante," or "this is not Dante," is impossible, the poem can be read with a fuller appreciation if one keeps the allegory in mind. —L.W.E.

2872. Gillis, Everett A. *The Scurrilous Parody in T. S. Eliot's Early Religious Verse*, *Descant*, 16:3, Sp. 1972, 43-48. Eliot's early religious verse employs irony to conceal as well as to reveal its religious nature. He appropriately uses scurrilous parody to show the decay of religion. Three forms of worship are parodied: the Anglican service in *Mr. Eliot's Sunday Morning Service* and Part One of *The Waste Land*; the Catholic mass in *Gerontion*, *Sweeney Among the Nightingales*, and the opening of Part Three of *The Waste Land*; and circumambulation in the concluding part of *The Hollow Men*. —R.L.C.

2873. Scott-Moncrieff, George. *Eliot Remembered*, *SR*, 80:4, Aut. 1972, 632-638 (rev.-art., Russell Kirk, *Eliot and His Age*, Random House, 1971.) Kirk sees Eliot as opposing the movement of his age toward political instead of moral effort and toward liberal instead of conservative principle. Seeing Eliot as "the principal champion of the moral imagination in the 20th century," Kirk views the moral imagination as that which aspires to the apprehending of right order in both soul and commonwealth. —L.K.U.

Ronald Firbank

2874. Tyler, Parker. *The Prince Zoubaroff: Praise of Ronald Firbank, Part One*, *Prose*, No. 1, 1970, 135-152. Firbank is the prose master of an "arch, genteel baroque of social consciousness" showing the "high camp" of a pleasure-bent leisure class "carelessly fluid at its edges—and at its vortex." He is a spokesman for emotions common to small indistinct groups, using speech as distinct from "writing prose." Like Joyce he made dialogue a major mechanism of the narrative structure. In his "tape-recorder observation" there is nothing to hide; sin, sex, pain, proceed lightly, but inevitably. —S.M.C.

2875. Tyler, Parker. *The Prince Zoubaroff: Praise of Ronald Firbank, Part Two*, *Prose* No. 2, Sp. 1971, 155-169. A writer for the knowing, sophisticated reader, Firbank's treatment of private acts is at once cheerful and candid but disciplined and unobtrusive. Hidden facts are looked in the face but remain hidden. *The Princess Zoubaroff* (1920), his only play, treats the subject of latent homosexuality and incompatibility between the sexes and is "the central configuration in the grouped portrait of his genius." Unlike the strong-minded Princess in the play, Firbank never takes sides in the war between the sexes. His art derives from acceptance of "certain large empirical facts of sex," and his propaganda takes the form of "natural moral exudation from the sexes." —S.M.C.

Ford Madox Ford

2876. Baernstein, Jo-Ann. *Image, Identity and Insight in THE GOOD SOLDIER*, *Crit*, 9:1, 1966, 19-42. The dedication of Ford's novel suggests the habit of mind by which he creates the second level implicit in the narrator's animal imagery. While Dowell is consciously trying to find metaphors for his experience, he is also giving

his readers a clue to a dimension of his experience unknown to him. The pattern can be determined by understanding his conscious use of animal images and finding the meaning below this conscious use, Dowell's second voice, and the means by which he actually becomes Edward. His identity with Edward is both masculine and feminine, for he is nurse and heir to the good soldier's fortune. —M.A.G.

2877. Johnson, Ann S. **Narrative Form in THE GOOD SOLDIER**, Crit, 11:2, 1968-69, 70-80. General discussion of this novel has tended to be under the separate headings of studies of the narrator (Dowell) and of the narrative form. Since Dowell is both narrator and protagonist, we understand him best "in the way he molds his story." Primary, then, are the elements of narrative construction which provide variations in the bases for the characterization. One device is to tell the story through a number of times, adding episodes previously untold. Another method is a fondness for stray anecdotes which delay the basic story and yet prove of greater interest. Such "peculiarities of narrative movement" provide Ford with an ingenious vehicle for Dowell's complex views. —S.H.W.

William Golding

2878. Delbaere-Garant, Jeanne. **From the Cellar to the Rock: A Recurrent Pattern in William Golding's Novels**, MFS, 17:4, Win. 1971/72, 501-512. In Golding's novels cave and tree, water and cliff are contrasted as the concrete symbols of the human condition: man tries to "climb," to escape from the cloacal darkness of an original void to which he is forced back by an irrational life force. The recurrent image pattern of this view of man's life is firmly grounded in Golding's personal experience as a child, "his fear of, and morbid attraction to, the cellar and the tombs in his Marlborough house, his climbing away from them in his chestnut tree." —W.E.

Harley G. Granville-Barker

2879. Ritchie, Harry M. **Harley Granville-Barker's THE MADRAS HOUSE and the Sexual Revolution**, MD, 15:2, Sept. 1972, 150-158. In the Mss of three successive versions of his last and best play, Granville-Barker's attempts to deal with the sexual problems of the Edwardian world are easily observable. The respectable spinsters, the pregnant and unwed shopwoman, and the smart, modern wife who finally learns a viable role embody three aspects of the problem. The three opposing male figures are a converted Mohammedan who sees woman as a child-bearing machine, an American couturier who treats her as a money-spending machine, and his partner who dreams of equality for womankind. In the revisions the playwright sharpens the clash of ideas; but never quite finds an equivalent sequence of actions. —T.A.S.

Richard Hughes

2880. Henighan, T. J. **Nature and Convention in A HIGH WIND IN JAMAICA**, Crit, 9:1, 1966, 5-18. A profoundly moving book, funny, beautiful, and finally terrifying; Hughes's novel suggests children are different from adults because they are more animal and less social and conventional. It explores ironies that grow out of different views of reality held by children and adults and reveals that conventional villainy is more convention than evil. What Hughes sees as "real evil"—the seduction of Margaret, the callousness of the adults to her plight, the murder of the Dutch captain, the judicial murder of Captain Jonsen, the final acceptance of deceit by Emily—is all the more frightening for being set in a context of pseudo-evil. —M.A.G.

David Jones

2881. Hirst, Désirée. **David Jones—Poet of Obscure Delight**, LonR, 7, Win. 1971, 42-53. Jones's art and poetry stem from his ancient Celtic culture as well as a Latinate influence. He emphasizes the Arthurian legend as well as things directly experienced. He is a poet of "obscure delight" because his subject matter is the cosmos discussed and worshipped by the ancients, but in the style of Joyce and Pound. For example, **Rite and Fore-time in The Anathemata** is not only geological and anthropological, but also paleontological and achaeological. Jones has delighted poets such as T. S. Eliot because he conjoins the past with the present. —P.L.

D. H. Lawrence

2882. Richardson, John Adkins, and John I. Ades. **D. H. Lawrence on Cézanne: A Study in the Psychology of Critical Intuition**, JAAC, 28:4, Sum. 1970, 441-453. Lawrence's criticism of Cézanne in his introduction "to an edition of his own modest paintings"—**The Painting of D. H. Lawrence** (Mandrake, 1920)—is brilliantly intuitive. It is independent of current influential schools of opinion, yet perceives important truths about its subject. Where art historians move logically toward their judgments, Lawrence reaches out after truth, and comes upon the essence of Cézanne's genius. Lawrence and Cézanne had similar backgrounds and life-histories, which may account for the spontaneous insight the critic had for his subject. —R.T.C.

2883. Goldberg, Michael K. **Dickens and Lawrence: More on Rocking Horses**, MFS, 17:4, Win. 1971/72, 574. [Professor George H. Ford has kindly drawn my attention to a number of further Dickensian references to rocking-horses which form a useful footnote to my article **Lawrence's THE ROCKING HORSE WINNER: A Dickensian Fable?**, MFS, 15:4, 1969/70, 525-537 (AES, 14:2, Oct. 1970, 538).] —W.E.

T. E. Lawrence

2884. Payne, Robert. **On the Prose of T. E. Lawrence**, Prose, No. 4, Sp. 1972, 91-108. "Under the weight of journalism language is losing its fine cutting edge, its majesty and its music." **Seven Pillars of Wisdom** narrates an epic adventure in worthy prose. Lawrence's earlier work shows no such genius. His mature style is influenced by Malory, Charles Doughty, and Wyndham Lewis. —S.M.A.W.

Doris Lessing

2885. Burkom, Selma R. **"Only Connect": Form and Content in the Works of Doris Lessing**, Crit, 11:1, 1969, 51-68. In discussing Lessing's works one must unify the diverse postures of theme and technique. Form and content must be discussed together. Her works are an ongoing test of the humanist creed. —W.D.H.

2886. Burkom, Selma R. **A Doris Lessing Checklist**, Crit, 11:1, 1968, 69-81. [This checklist, divided into six sections, lists all of Lessing's writings and writings about her under the following headings: prose fiction; biographic essays; plays, poems, articles, and interviews; and general critical studies. The starting point for this compilation was the selective bibliography at the end of Dorothy Brewster's **Doris Lessing** (Twayne, 1965).] —E.L.S.

C. S. Lewis

2887. Norwood, W. D., Jr. **Unifying Themes in C. S. Lewis' Trilogy**, Crit, 9:2, 1967, 67-80. A careful study of Lewis's planetary trilogy—**Out of the Silent Planet**, **Perelandra**—

dra, and **That Hideous Strength**—indicates that it is unified as a whole. Lewis carries through and develops two themes: the mythic and “an archetypal Christian experience,” and their related subthemes. Thus, Ransom’s actions and thoughts during his travels to Mars, Venus, and Earth allow him to move from a repudiation of false myth, based on reason alone, and the validation of faith by fact or “genuine myth,” to a recognition of “emergent myth,” or myth exemplified in history. The shifts of mood between **Peregrandra** and the final novel can be explained by the former novel’s emphasis on hope springing from the reality of the ultimate symbol of Venus, to the latter novel’s presentation of mystery, beyond reason or romance, as the approach to God. —A.R.J.

2888. Philmus, Robert M. **C. S. Lewis and the Fictions of “Scientism,”** *Extrap*, 13:2, May 1972, 92-101. Lewis’s purpose in the cosmic trilogy, **Out of the Silent Planet** (1938), **Peregrandra** (1943), and **That Hideous Strength** (1945), is to argue against scientism (the belief that the purpose of science is to enable man to reject the natural conditions of his being) by exposing its postulates as fictitious, reducing its objectives to absurdity, and adducing its diabolical consequences. The ultimate significance of the trilogy may lie in its contention that by destroying the myth of the earth as a pleasant garden, scientism is responsible for the loss of the vision of paradise. —W.R.

David Lindsay

2889. Schofield, Jack. **Cosmic Imagery in A VOYAGE TO ARCTURUS**, *Extrap*, 13:2, May 1972, 146-151. Joanna Russ errs in condemning **A Voyage to Arcturus** as a piece of insubstantial dream literature (**Dream Literature and Science Fiction**, 11:1, Dec. 1969, 6-14 [See Item 2775.]). Lindsay is in reality using the allegorical method to convey his message that the world is the evil creation of a god who is evil and that even what seems good in this world is really a masquerade of evil. —W.R.

Iris Murdoch

2890. Widmann, R. I. **Murdoch’s UNDER THE NET: Theory and Practice of Fiction**, *Crit*, 10:1, 1967, 5-16. Most critics do not analyze Murdoch’s fiction in the light of her theory. She believes that literature can help the reader overcome some of the ailments caused by Romanticism and compounded by Symbolism, which she sees as an extended and amplified Romanticism. The novel is able to help the reader rediscover a sense of the density of his life and to perceive that he never realizes all of reality. The novelist should be judged on how he expresses his viewpoint, language must be aesthetically disciplined, art is necessarily incomplete, and the novelist allows the existence of characters independent of himself. In **Under the Net**, Miss Murdoch does not subscribe satisfactorily to her own tenets, particularly the last. She is not a great artist, because she does not really create the free characters she finds essential in great art. —M.A.G.

George Bernard Shaw

2891. Lawrence, Kenneth. **Bernard Shaw: The Career of the Life Force**, *MD*, 15:2, Sept. 1972, 130-146. Every aspect of Shaw’s personality pushed him in the direction of thesis drama, but the form it took can be understood best in terms of Plato’s dialectical method. **Man and Superman**, **Back to Methuselah**, and **The Simpleton of the Unexpected Isle**, all thesis dramas linked by a common theme, have Plato’s dialogues as prototypes. Shaw, like Plato, uses ideas to shape events, characters serving allegorical functions, and a succession of debates. The thesis of **Man and Superman** is that a primary

creative power in nature (the life force), impels all forms of life to higher complexity and organizational integrity, with the goal of achieving a better species. Similarly, a dialectical structure orders the parts of *Back to Methuselah*, but is best seen in verbal opposites. The third play, *The Simpleton*, is confused, but has a comparable structure.

—T.A.S.

Muriel Spark

2892. Dobie, Ann B., and Carl Wooton. *Spark and Waugh: Similarities by Coincidence*, MQ, 13:4, Sum. 1972, 423-434. Published in 1957, Spark's *The Comforters* (Macmillan) and Waugh's *The Ordeal of Gilbert Pinfold* (Chapman & Hall) provide a series of remarkable coincidences: the authors are middle-aged converts to Roman Catholicism, the novels have a novelist as protagonist, the protagonists hear disembodied voices that have some relationship to characters in a novel not yet written, and the novels deal with the source and the meaning of these voices. The voices raise questions about the nature of reality and the mysterious processes of creativity. In dealing with the voices, each protagonist chooses sanity which looks like madness (the reality of the humanly inexplicable happenings) over madness which masquerades as sanity (the world of man as the ultimate reality).

—R.C.P.

Dylan Thomas

2893. Finney, Brian. *Dylan Thomas's A VISIT TO GRANDPA'S*, LonR, 8, Win. 1971-72, 31-35. Through careful use of language, Thomas juxtaposes situations arising from the conflict between child fantasy and adult reality to yoke the two together into the dual world of dream-reality. To do this, he employs two very different types of language: on one hand, is the emotional, which provides for burlesque; on the other, the naturalistic, which carries the undercurrent of pathos. Both language styles allow for personal dignity in the characters.

—P.L.

J. R. R. Tolkien

2894. Hayes, Noreen, and Robert Renshaw. *Of Hobbits: THE LORD OF THE RINGS*, Crit, 9:2, 1967, 58-66. Tolkien's trilogy presents a humanistic ethical picture applicable to the contemporary world. The good-vs.-evil interpretation of the trilogy is inadequate to deal with the goods and evils mixed in the psychology of the characters. Frodo moves from innocence to a knowledge of evil necessary to fulfill his quest, and there are different motives among the evil characters. Though Gollum's self-centeredness is threatening, Sauron's political motives are the basis for the trilogy's central conflict, which depicts the strength of the common man, who, when the task is thrust upon him, accepts the responsibility. The existence of free will seems to undercut the possibility that either providence or determinism controls the characters' actions.

—A.R.J.

Rex Warner

2895. Churchill, Thomas. *Rex Warner: Homage to Necessity*, Crit, 10:1, 1967, 30-44. Two of Warner's early works, *The Aerodrome* (1941) and *The Wild Goose Chase* (1939), are based upon an awareness of supra-individual powers. They present a conflict between those people who would ignore realities and establish themselves as godheads and a group of simple but well-meaning people headed by daring young men who together reestablish the forces of tragedy after nearly losing their freedom by acquiescing to those supermen who would make them "free." Warner's work is both with the tide

of the literary 40's and outside it. His emphasis differs from that of Charles Williams and C. S. Lewis in being less obviously Christian than classical and humanistic, qualities which combine with his concentration on the suffering inflicted upon the mass by the few in power, to give his fiction a relevance more immediately felt than in that of other writers of that time. —M.A.G.

Evelyn Waugh

Cf.: Item 2892.

H. G. Wells

2896. Eisenstein, Alex. **Very Early Wells: Origins of Some Major Physical Motifs in THE TIME MACHINE and THE WAR OF THE WORLDS**, *Extrap*, 13:2, May 1972; 119-126. Wells's imagination transformed the objects of his youthful experience into the fundamental images of his fiction. The Morlocks of the first work derive from his childhood concept of the gorilla, which he feared greatly; the Morlocks' subterranean home is modeled on Atlas House, Wells's home during his early years. The progenitor of the Martians' war machine in the second work is a brass telescope Wells discovered and assembled when he was 14. —W.R.

Virginia Woolf

2897. Bazin, Nancy Topping. **Virginia Woolf's Quest for Equilibrium**, *MLQ*, 32:3, Sept. 1971, 305-319. Seeking an identity between the feminine and the masculine (knowing in "togetherness" in contrast with knowing in "apartness"); Woolf tried to represent the androgynous being; but her efforts were complicated by her manic-depression, which she had inherited. Her infirmity is clarified in John Cusance's autobiographical studies, **Wisdom, Madness and Folly** (Pellegrini & Cudahy, 1952) and **Adventures into the Unconscious** (C. Johnson, 1954). In **To the Lighthouse** she writes of her parents and herself, and through artistic representation achieves some measure of reconciliation of forces impelling them all together or apart. The result is her happiest novel. —M.S.

2898. Webb, Igor. **"Things in Themselves": Virginia Woolf's THE WAVES**, *MFS*, 17:4, Win. 1971/72, 570-573. For Woolf as well as for Walter Pater "sensibility is the locus of reality." Her famous description of life as a "luminous halo" is reminiscent of Pater's **Appreciations**. Bernard in **The Waves** is the most obvious representative of this view of life where "things in themselves" are enough, a view that is nominalistic rather than mystical. —W.E.

Private Presses

2899. Cotton, John. **The Poet and Printer Press: Some Notes and a Check-list**, *PrivL*, 4:3, Aut. 1971, 128-139. Alan Tarling has stated that his Poet and Printer Press attempts to serve modern poets for fair prices. Tarling himself does both printing and binding. He means the books for students but they are snapped up by collectors. [The check list is annotated with Tarling's comments on the items.] (Illustrated) —E.Y.M.

2900. Lambert, Richard S. **The Stanton Press: A Retrospect**, *PrivL*, 4:2, Sum. 1971, 55-65. Interested in fine printing, Lambert began in 1920 with a small Albion press. His wife Elinor was illustrator and staff. The first volume they printed was Lambert's translation of M. Vida's **The Game of Chess**. The press continued in operation every summer through 1924. [An annotated check list of books printed at the Stanton Press follows the article.] (Illustrated) —E.Y.M.

AMERICAN

I. PARTICULARISM AND REGIONALISM

Black

2901. Dickstein, Morris. *The Black Aesthetic in White America*, PR, 38:4, Win. 1971-72, 376-395. [Responding to the view that black literature should not be criticized by whites Dickstein analyzes the three generations of Richard Wright, James Baldwin, and the writers of the 60's.] Wright explored the black's physical insecurity and Baldwin his psychic and sexual ambivalence; the current crop of writers is, at its worst, merely extolling the black walking phallus, at its best making a complex Til Eulenspiegel out of him. The first generation was social protest fiction, the second Jamesian self-analysis, and the third a renewal of literary form "under the pressures of new experience, of fantasy, of verbal experiment, of politics," which produces a work that is "boldly impure. "This new impurity, which some see as a liberating openness and others call formlessness and decadence, has apparently meshed well with the contradictions of being a black American today."

—B.A.P.

2902. Larson, Charles R. *Three Harlem Novels of the Jazz Age*, Crit, 11:3, 1969, 66-78. Three novelists—Claude McKay in *Home to Harlem* (Harper's, 1928), Carl Van Vechten in *Nigger Heaven* (Knopf, 1926), and Countée Cullen in *One Way to Heaven* (Harper's, 1932)—vividly record urban Negro life in New York City during the Harlem Renaissance. Each bears witness to the cultural birth of the new Negro and provides a panoramic picture of Harlem during the 1920's. Without doubt McKay's is the weakest of the three, being only a series of incidents; Negro critics attacked it for its treatment of Harlem ghetto life. Van Vechten's is also hardly more than a string of thematically related events; he records life in Harlem in vivid frames and images, like a camera. Cullen's is the most fully developed story, dealing with Harlem religious life during the period; yet he wrote it when his powers as a poet were declining, and it lacks the local color and rhythm of McKay and Van Vechten, who use lyrics and songs (McKay from his own poetry, Van Vechten from the songs and blues lyrics of Langston Hughes). All three novels make considerable use of actual places and events, real Harlem personalities, and popular movements of the 1920's that reveal the Negro's impact on popular culture of the jazz age.

—A.C.H.

Cf.: Item 3030.

Western

2903. Fender, Stephen. *The Western and the Contemporary*, JAmS, 6:1, Apr. 1972, 97-108. Western American fiction in film and written form is not realistic local color but pastoral romance, characterized by the remote and the artificial, stereotyped characters, unlikely events, and high-flown language—in many respects exemplifying the conventions of the pastoral. Hence Western fiction is mythic and archetypal, but it does not reflect, as is contended by some literary historians, contemporary political and social issues.

—H.E.S.

II. BIBLIOGRAPHY

Cumulative

2904. Institute of U.S. Studies (U. of London). *Theses on American Topics in Progress and Completed at British Universities*, JAmS, 6:1, Apr. 1972, 109-128. [Five of the 15 categories in this bibliography are master's and doctor's theses (also naming the

directors) relating to U. S. general literary topics (34 theses), individual American authors (122 theses), fiction (25 theses), drama (8 theses), and poetry (20 theses).]
—H.E.S.

IV. THEMES AND TYPES

Fiction

2905. Andersson, Thomas. "As Crazy as Two Waltzing Mice": About American Similes, *MSprak*, 65:3, 1971, 223-226. A study of similes from some 50 works of American fiction shows that similes generally are not really comparisons at all, but mere intensifiers, a luxury, art for art's sake. Americans are especially fond of using similes in this way. Usually brief, pungent, and unsophisticated, humor is their main characteristic. Examples range from the one cited in the title to "hotter than dishwater in hell," and "drunk as a skunk." Most original and interesting are similes to be found in Mark Twain, Raymond Chandler, Damon Runyon, and Erskine Caldwell, all of whom had a fine ear for the spoken language.
—L.W.E.

Myth

2906. Dick, Bernard F. *Myth and Popular Culture*, *ColQ*, 21:1, Sum. 1972, 81-87. Modern myth is perpetuated by cultivation of a nostalgic past, removed from historical and sociological reality. Besides being idealized, the past may also be demythologized by the "Why?" currently asked of religion, literature, and film. Films of the 40's were first described as double-visioned, sustaining literal and allegorical interpretation. In the current media, the veneer of artifice, which once concealed truth, is removed. According to theories of Frye [no citation] and Langer (*Philosophy in a New Key*, Harvard U., 1951), television soap operas and commercials now reflect characteristics of Märchen and mimesis. These uncritical popular myths represent wish-fulfillment and feature exaggerated legendary types. Medium and myth are now indistinguishable.
—S.M.E.G.

V. SEVENTEENTH AND EIGHTEENTH CENTURIES

William Bartram

2907. Lee, Berta Grattan. *William Bartram: Naturalist or "Poet"?* *EAmL*, 7:2, Fall 1972, 124-129. Bartram's *Travels* (1791), supposedly a realistic account of his observations from North Carolina to Florida, has been rejected for its lack of accuracy by many, and praised for its literal truth by others. Bartram filtered his observations through a highly developed literary imagination knowing that a book must be, first of all, interesting. His usual method of literary intensification was to combine a series of observations into one scene. His literary skill was great; he has convinced many readers for nearly 200 years that his every word was truth.
—T.E.H.

Jonathan Edwards

2908. Kolodny, Annette. *Imagery in the Sermons of Jonathan Edwards*, *EAmL*, 7:2, Fall 1972, 172-182. The stylistic organization of Edwards's sermons grows out of his belief that comfort ought not to be administered to sinners. He constructs his sentences in such a way that they hold out apparent comforts and then deny them, and he uses images for emotional persuasion. In *Sinners in the Hands of an Angry God*, Edwards repeatedly juxtaposes images of power and helplessness, physical strength and puniness, action and inaction. In *God Glorified In Man's Dependence*, God is behind every action or positive deed while man is passive. In *The Peace Which Christ Gives His*

True Followers, Edwards juxtaposes earthly goods and the gifts of the divine kingdom. The power of these sermons lies not so much in abstract theology as in Edwards's stylistic devices. —T.E.H.

2909. Lyttle, David. **Jonathan Edwards on Personal Identity**, EAmL, 7:2, Fall 1972, 163-171. In **The Mind and The Great Doctrine of Original Sin Defended**, Edwards examined the problem of personal identity. He utilized Lockean terminology but could not hold at the same time Locke's position on the matter and the Calvinistic doctrine of original sin. Locke believed the mind could have no certain knowledge of its identity or immortality. Since personal identity does not extend beyond continuity of ideas, a person should not be punished for any crime which he is not conscious of committing. In Edwards's world a man is defined by his relationship to God rather than as in Locke's world by his actions. —T.E.H.

Benjamin Franklin

2910. Amacher, Richard E. **A New Franklin Satire**, EAmL, 7:2, Fall 1972, 103-110. A short satire appeared without title in **American Museum**, July 1788. There are several reasons to suspect that Franklin wrote it. As in Franklin's political journalism, Swift's influence is obvious in brilliance of irony, rigor of logic, and ghastliness of argument; the satire contains a carefully ordered list as an organizing principle; Franklin often used fictitious masks similar to the one employed here; he knew Matthew Carey, the publisher, and had written numerous other works for him; there are parallels in diction and style with known Franklin works; and also present are smoothness, clarity, brevity, restraint, scientific detachment, and an excellent conclusion, all Franklin trademarks. —T.E.H.

2911. Grenander, M. E. **Benjamin Franklin's String Quartet**, EAmL, 7:2, Fall 1972, 183-186. Franklin's interest in music covered four areas: his interest in musical theory, his fame as an instrument maker, his small skills as a violinist, harpist, and guitarist, and his ability as a composer. He composed his quartet while in France, perhaps to impress a French woman to whom he proposed marriage. —T.E.H.

Philip Freneau

2912. Collins, John F. **Two Last Poems of Freneau**, EAmL, 7:2, Fall 1972, 111-119. **Winter**, dated Nov. 28, 1827, has been published, in part, several times and has been regarded as Freneau's last known poem. However, the inaugural issue of the **Monmouth Enquirer** (July 7, 1829) contains an unsigned poem of 22 quatrains entitled, **The Vale of Obscurity**, which may be ascribed to Freneau. Freneau lived in Freehold in 1829, and as a former editor would have known of this new paper; the title describes Freneau's current life; the theme was a common one in Freneau; there are many verbal correspondences to known Freneau works; the sources of the poem were known to the poet; and the consonantal melody is nearly a Freneau signature. —T.E.H.

William Parks

2913. Arner, Robert D. **The Short, Happy Life of the Virginia "Monitor,"** EAmL, 7:2, Fall 1972, 130-147. Parks began publication of his **Virginia Gazette** Aug. 6, 1736. With the founding of the **Gazette**, his print shop became a significant factor in the local literary culture. The series of **Monitor** essays apparently began with the first issue and continued sporadically until its demise with **Monitor No. 22**, Mar. 1737. Though imitative, the essays contributed to and reflected colonial culture. One group of essays,

characterized by ribaldry, lightheartedness, and energetic anti-Ciceronian prose style, seems to be the work of one author. The other group, in a more serious and instructional vein, is probably the work of another. The most plausible explanation of authorship points to a group of William and Mary students who probably ran out of material quickly. —T.E.H.

Edward Taylor

2914. Isani, Mukhtar Ali. *Edward Taylor and the "Turks,"* EAmL, 7:2, Fall 1972, 120-123. Taylor maintained and used for literary purposes an interest in the Orient and the "Turks," as Muslims were often called. We find such references in his correspondence, notebooks, and poems. His interest was at its height about 1700. Like Increase and Cotton Mather, he attempted to link current events in the Turkish Empire with prophecies. His secular interest can be found in *China's Description* and in *Metrical History of Christianity*. Despite the preoccupations of his calling, his inquiring mind could rove freely in the realm of the exotic without much bias. —T.E.H.

Drama

2915. Teunissen, John J. *Blockheadism and the Propaganda Plays of the American Revolution,* EAmL, 7:2, Fall 1972, 148-162. One of the great tasks of the political controversialist is to discover the appropriate metaphor with which to label his foe. The OED definition of blockhead mentions a "wooden block for hats or wigs" and thus the Whigs were associated with blockheadism; since it was more in the nature of a Tory to wear a wig, the metaphor became two-edged. The Tory Jonathan Sewall, the Whig Mercy Warren, and an anonymous author, all handled the metaphor in their plays. Sewall's *A Cure for the Spleen* (Boston, 1775) exposes the folly and mindlessness of the die-hard Whig. Mercy Warren produced three political plays before *The Blockheads* (Boston, 1776), which applied the metaphor to the Tories. And finally, an anonymous writer published a musical farce called *The Blockheads; or, Fortunate Contractor* (London, 1782), which inveighs against the possibility of a Franco-American alliance after peace with England; here we find that all politicians may at times be blockheads. —T.E.H.

VI. NINETEENTH CENTURY, 1800-1870

Ralph Waldo Emerson

2916. Johnson, Ellwood. *Emerson's Psychology of Power,* *Rendezvous*, 5:1, Sp. 1970, 13-25. Although sometimes criticized for his unsystematic style, Emerson did formulate in his journals and certain articles a systematic philosophy of personal power through which the individualist might free himself from the fate of his tradition-bound fellows. By turning his back on history and trusting in the promptings of his own inner nature, Emerson's individualist unlocks the power latent within himself, and he utilizes his capabilities fully by concentrating his energies on selected ends. He utilizes imagination to the utmost, concerning himself especially with the ways in which things stand for ideas. A society of such individualists might ultimately attain enough self-sufficiency to replace traditional institutions, laws, and governments with their own self-government. —J.T.C.

Nathaniel Hawthorne

2917. Browning, Preston M. *Hester Prynne as Secular Saint,* *MQ*, 13:4, Sum. 1972, 351-362. Hester and Dimmesdale provide us with different ways of interpreting exis-

tence, divergent modes of response to life, and perhaps distinct understandings of Christian faith. Dimmesdale confronts his plight heroically and gains our sympathy but is bound by the abstractions of Puritanism and chooses God over life. Hester achieves a "secular sainthood," an involvement in human suffering, which R. W. B. Lewis (*The Picaresque Saint*, Lippincott, 1959) considers representative of many protagonists in modern fiction. Hester's actions conform closely to Christian faith as interpreted by Bonhoeffer (*Letters and Papers from Prison*, Fontana, 1960): to be a Christian is to participate in the sufferings of the world. In his portrayal of Hester, the skeptical Hawthorne says "yes" to existence.

—R.C.P.

Herman Melville

2918. Rice, Julian C. *The Ship as Cosmic Symbol in MOBY DICK and BENITO CERENO*, CentR, 16:2, 1972, 138-154. In these works, especially the second, Melville ironically reverses the European Christian metaphor of the ship of the world directed by Divine Providence for the redemption of souls. Like Lucian in classical literature, Melville sees the ship as a chaotic world ruled by a Gnostic god (Don Benito) who, noting the unalterable imperfection of the universe, has given his powers over to the ungodly spirit (Babo) found in all men. Melville employs the metaphor less frequently in *Moby-Dick* but in the same thematic manner. The description of Father Mapple's pulpit satirizes the traditional theological and literary use of a ship as a religious symbol. In both novels the reversal of the Christian metaphor expresses skepticism of teleological purpose in the universe.

—L.D.B.

2919. Parker, Hershel. *Further Notices of PIERRE*, ExNMS, No. 12, Oct. 1972, 4-5. [In checking the New York periodicals that reviewed *Moby-Dick*, Parker uncovered evidence supporting a modification of two passages in his *Historical Note in Pierre, or the Ambiguities* (eds. Harrison Hayford, Parker, and G. Thomas Tanselle, Vol. 7, Northwestern-Newberry edition of *The Writings of Herman Melville*, 1971). Five reviews appearing between Aug. 7 and Sept. 4, 1852, cancel the speculation (pp. 390-391) about a "journalistic conspiracy of silence" and reinforce the conclusion (p. 382) that uniform hostility to *Pierre* did not exist, that, in fact, certain reviewers did recognize what Melville was attempting.]

—A.W.P.

2920. Phelps, Donald. *The Holy Family*, Prose, No. 5, Fall 1972, 99-113. Melville's *Pierre*, "one of our few masterworks of total iconoclasm," points to *The Confidence-Man*, undercutting sentimentality through "the terrible maturing of Pierre." Grotesque and Hamlet-like in their ironies, *Pierre's* symbols deteriorate, but in their ambiguous fragmentation the hero is recalled by his "headlong pursuit of truth" to the human family.

—S.M.A.W.

2921. Rowland, Beryl. *Sitting Up with a Corpse: Malthus according to Melville in POOR MAN'S PUDDING AND RICH MAN'S CRUMBS*, JAmS, 6:1, Apr. 1972, 69-83. It is easy to misread Melville's late short stories, for they are willfully cryptographic, intended to convey a subtly covert level of meaning. For instance, this story is a covert satire on the contemporary complacent philosophy which implied that rich and poor are in the status God ordained for them, and also an ironic comment on charity in a Malthusian world. The events narrated are symbolically related to the harsh contemporary economic plight of the American and British poor of the 1850's, even though the imaginary time is 1814. The setting of 1814 is symbolically and

satirically appropriate because of Malthus's **Observations on the effects of the Corn Laws** published that year. The story is also laden with sexual puns drawn from folklore and reinforcing the satirical motif. —H.E.S.

2922. Lane, Lauriat, Jr. **Melville and Dickens' AMERICAN NOTES**, *ExNMS*, No. 12, Oct. 1972, 3-4. A noteworthy similarity of viewpoints appears to exist between Dickens's criticism of mid-19th-century American society as reported in this work and Melville's criticism of that same society in his writings. Both writers comment on transcendentalism, the Federal government, the problems of immigrants, slavery, commercial trickery, the general distrust, and New York City's prisons, newspapers, and underworld. —A.W.P.

Edgar Allan Poe

2923. Schaefer, Charles W. **Poe's EUREKA: The Macrocosmic Analogue**, *JAAC*, 29:3, Sp. 1971, 353-365. As Poe's last statement of aesthetic principles, this work occupies an important position in his oeuvre. It is an attempt to articulate a rationale of poetry, and it is couched in a form that synthesizes poetry and philosophy. The final section represents a macrocosmic analogue of Poe's own theory of art, and is the culmination of all his other critical pieces. **Eureka** is an epic concerning the evolution of subjective truths into objective reality. —R.T.C.

VII. NINETEENTH CENTURY, 1870-1900

Stephen Crane

2924. Gerstenberger, Donna. **THE OPEN BOAT: Additional Perspective**, *MFS*, 17:4, Win. 1971/72, 557-561. Crane's short story has been hailed as an example of naturalistic fiction. It is, however, "a story with an emphasis on the epistemological aspect of the existential crisis" and demonstrates "the impossibility of man's knowing anything, even that which he experiences." —W.E.

2925. Schmitz, Neil. **Stephen Crane and the Colloquial Self**, *MQ*, 13:4, Sum. 1972, 437-451. In **The Red Badge**, Crane uses a "mixed style" to disclose Fleming's crisis of identity. In a series of ordeals Fleming oscillates between the self extended in his speech and the one preserved in his thought. Throughout, he is doubly constrained by the romantic conception of the self and by its attendant language, the numbing artifice of conventional prose fiction. Although Fleming remains a supple neurotic at the end, Crane's precise style insists that relative meanings can be known, operative truths discovered, and that the rude self disclosed in the common idiom is nearer to the fundamental rhythms of human existence. —R.C.P.

2926. Monteiro, George. **Stephen Crane and the Antinomies of Christian Charity**, *CentR*, 16:1, 1972, 91-104. In his life and art Crane demonstrated an awareness of the Christian virtue of charity, an awareness at odds with his public role as a literary naturalist. In **An Experiment in Misery**, **Maggie: A Girl of the Streets**, and **The Black Riders**, he points up the disparity between conscious philanthropy and true caritas, an attitude or expression of benevolence. His defense of Dora Clark against charges made by the New York City police illustrated his sense of personal involvement as a requisite of charity, even at the risk of public ostracism. In **The Monster**, the final exploration of the theme, Crane points up the paradox that the practice of Christian charity must lead to social damnation. —L.D.B.

Emily Dickinson

2927. Patterson, Rebecca. *Emily Dickinson's "Double" Tim: Masculine Identification*, *AI*, 28:4, Win. 1971, 330-362. Dickinson liked to play at being male. She frequently portrays herself as a boy with a wish to return to mother, represented by things like houses and food. For example, in *We Don't Cry—Tim and I* (1860) she uses the boy Tim as her double. Her boyishness was a part of the family folklore. Dickinson's attraction to Kate Turner, her sister-in-law's old school friend was revealed in some of the contents of what Mabel Loomis Todd listed as Packet 8. One of those poems, sent to Kate, implies that Dickinson regretted that she and Kate could not have been boys together. Maleness implied the power she wanted, which was denied the women of her age.

—J.E.D.

2928. Talbot, Norman. *The Child, the Actress and Miss Emily Dickinson*, *SoRA*, 5:2, June 1972, 102-124. Dickinson's poems in which the persona is a child have not been understood or appreciated properly. In her letters to Thomas Wentworth Higginson, she pretends to be a child, nature-oriented, girl or boy, a pupil. This persona is also in six poems she sent to Higginson. In her poems on death, love, poetry, nature, and eternity, she views the finite life in terms of the life of a child. Death, love, and poetry, with their clues in nature, are three entrances to majority or eternity. One of the most powerful of her poems on the child attaining majority is the letter to Sue Dickinson on the death of Sue's son, Gilbert.

—E.N.J.

Henry James

2929. Fiderer, Gerald. *Henry James's "Discriminated Occasion," Crit*, 11:2, 1968-69, 56-69. The theme of *The Ambassadors* is not the same as "the germ," in which Strether has his famous "declaration for life" to little Bilham. The suggestion for the story, as reported by James, had to do with Howells's exhortation to live life to the hilt no matter what. This is greatly contrasted with the basic Jamesian urge to observe a moral earnestness and never merely to engulf raw life. Such continual patterns of behavior involve responsibility, and self-sacrifice on "discriminated occasions." Strether, in contrast to the raw sensibilities of young Chad, gives up the immediate gains of what he's discovered in his Paris adventure for the longer range "visions" of his new understandings of life. Other moral imperatives are inherent in Fleda Vetch's romantic sacrifice in *The Spoils of Poynton*, curiously at odds with Howells's realistic and utilitarian "economy of pain" in the earlier *The Rise of Silas Lapham*. Further major illustrations are found in *The American*, *The Portrait of a Lady*, and *The Wings of the Dove*.

—S.H.W.

2930. Antush, John V. *The "Much Finer Complexity" of History in THE AMERICAN*, *JAmS*, 6:1, Apr. 1972, 85-95. James's grasp of history is much more sophisticated than most readers discern. In this work he depicts the Bellegarde family as a feudal aristocracy in the process of being replaced by the bourgeoisie. Valentin's destruction is symbolic of the decline of a whole social class, a culture in the final stage of decay. Another social transformation in the novel is that of the self-made man of western America (Christopher Newman) into an industrial hero (reflecting in some degree the Horatio Alger pattern in America) who becomes dissatisfied in later life with the goal of material success. Newman does not have the intellectual and spiritual resources to achieve or even comprehend the new set of values he vaguely wishes, values which American culture has mostly ignored.

—H.E.S.

2931. Tintner, Adeline R. **James's Mock Epic: THE VELVET GLOVE**, Edith Wharton, and **Other Late Tales**, MFS, 17:4, Win. 1971/72, 483-499. James's short story (1909) is "a mock-epic with a meticulously worked out classical mythology under-structuring the imagery, language, and characterization, all mounted to launch an elaborate literary joke. . . . The heroine of the mock-epic and the butt of the joke is Edith Wharton who plays the dual role of Artemis and the Scribbling Princes." —W.E.

2932. Brown, R. Christiani. **The Role of Densher in THE WINGS OF THE DOVE**, by Henry James, MSprak, 65:1, 1971, 5-11. Merton Densher develops and changes most significantly, and through him James most clearly reveals his central theme. Densher's gentleness and consideration are often brushed aside by critics because of the surrounding melodramatic frame. Like the grace of God, descending as a dove, is Milly's completely generous forgiveness. Following its profound effect, Densher becomes a redeemed man by renouncing his passion for Kate. —L.W.E.

2933. Chernaik, Judith. **Henry James as Moralist: The Case of the Late Novels**, CentR, 16:2, 1972, 105-121. The morality of *The Golden Bowl* and *The Wings of the Dove* stems from James's distinction between the romantic and the real—the absolutes (such as truth, beauty, and goodness) and the mundane (such as money, sex, and appearances). The novels test these visions of life against each other. Characteristically, a romantic hero is caught in the grip of a plot realistically determined. In the process, the distinctions between the real and the romantic become blurred, absolutes become relative, goodness a source of evil. In a world in which the best-intentioned interference can produce more evil than good, the strongest moral obligation lies in leaving others free, even at the expense of seeming selfish. —L.D.B.

2934. Purdy, Strother B. **Henry James and the Sacred Thrill**, PQ, 48:2, Apr. 1969, 247-262. Especially in James's later novels, the use of the adjective "sacred," applied to such odd nouns as "terror," "rage," "font," and "thrill," seems to depend on French rather than English definitions. The work takes on a dimension of personal connection with a sense of the irretrievable past, the altar of the dead, the American scene. The use of this word is quite typical of James's use of language; not only is his syntax unconventional, but he also uses words in special senses. —K.D.H.

Mark Twain

2935. Burns, Graham. **Time and Pastoral: THE ADVENTURES OF HUCKLEBERRY FINN**, CR, 15, 1972, 52-63. The river journey is, among other things, an analogue for boyhood, and the river itself becomes a metaphor for a timelessness which is essential for the pastoral qualities of the work. But the river pastoral is punctuated by excursions ashore into time experiences where the essential human need for variety of mood and experience is filled. The lyric pastoral of the river can only last for the boy Huck and for the young America. The decision to "light out for the territory" is ironic for not only is Huck's boyhood time limited, but also the frontier of the U.S. is finite. So also is the American dream finite. The American pastoral dream, having been deserted by art now lives feebly in the sentiment of Madison Avenue. —J.E.D.

2936. Ostrom, Alan. **Huck Finn and the Modern Ethos**, CentR, 16:2, 1972, 162-179. The major conflict in *Huckleberry Finn* is between the person-as-individual and the person-as-member-of-society. Huck himself embodies the moral struggle. At the outset he accedes to Tom's leadership in socially approved, conventional games. Pap, a social

outcast, then disengages Huck from Tom's society. Having run away from Pap to Jackson's Island, Huck now alternates between social and personal realms: between considering Jim as an individual (and referring to him as Jim) and as a social concept (and referring to him as nigger). The pattern of alternation is most explicit when Huck tears up the note to Miss Watson. He has chosen personal damnation over social acquiescence. In the final section of the novel, Huck at first submits to Tom's irresponsible social leadership, but later heads out for the territory "ahead of the rest."

—L.D.B.

2937. Reinitz, Neale. **Mark Twain Tonight**, ColQ, 16:1, Sum. 1967, 71-80. Far beyond his cultural responsibilities, a Fulbright scholar in English made detailed and imaginative arrangements for the appearance of Hal Holbrook as Mark Twain in Jyväskylä, Finland, in Oct. 1960. Holbrook's performance deeply impressed the reserved Finns who regarded the occasion as highly successful. Reporting later at the Fulbright-Hays Act hearings, Holbrook mentioned the Jyväskylä audience as neither understanding nor appreciating the performance which he labeled poorly promoted.

—S.M.E.G.

VIII. TWENTIETH CENTURY

Ray Stannard Baker

2938. Hørstad, Peter T. **Ray Stannard Baker's THE DAY OF THE RUN Revisited, Rendezvous**, 4:2, Win. 1969, 1-17. Commissioned by the editor of *The Century Magazine* to write a series of articles on the Northwest, Baker arrived in Idaho in June 1902 in time for the opening to public sale of a portion of the Fort Hall Indian Reservation. Withdrawing to his contracted reservation, Baker's Indian "goes his way exactly as before, looking on imperturbably, eating, sleeping, idling, with no . . . thought of the future." Baker jotted notes, some almost poem-like in their brevity and concentration, in small bound pads of paper, and by September was at home in East Lansing, Michigan working up his articles. [Baker's work is reprinted from *The Century Magazine*, 66, 1903, 643-655.]

—J.T.C.

Donald Barthelme

2939. Longleigh, Peter J., Jr. **Donald Barthelme's SNOW WHITE**, Crit, 11:3, 1969, 30-34. Barthelme creates an archetypal heroine who "may stand for each of us, time and flesh being like all things relative. She is a character of flux and stasis, a semi-virginal anti-heroine who is in the end revirginized in a daring apotheosis." In this contemporary tale underpinned by an archetypal vision, modern psychology, philosophy, and linguistics interact to provide insights into the feminine mystique symbolized by Snow White, who is an example of "the play of light and dark at the heart of modern value systems."

—A.C.H.

Saul Bellow

2940. Crozier, Robert D. **Theme in AUGIE MARCH**, Crit, 7:3, Sp.-Sum. 1965, 18-32. Many critics use a concept of theme as purpose or formal control of the work, which results in a didactic or rhetorical rather than a poetic interest. [As used here, theme relates not to the action or the plot but to the novel as a whole, exercising a transient action of communication.] The theme complex in *Augie March* has a pentagonal pattern, characterized by an objectification of action, character, and comment in centers of reflection upon character-fate, power, money, love, and urbanization. The surface

boundaries of the theme can be mapped by indicating its complex relation to the action of the novel in a splendid unity. —M.A.G.

2941. Guttman, Allen. **Bellow's HENDERSON**, Crit, 7:3, Sp.-Sum. 1965, 33-42. This work is a great novelist's only undervalued novel. Henderson's comic quest is ended when he learns to replace the verb want with two others—*imagine* and *love*. The movement is the book. Seeking wisdom and finding only money, Henderson is the ironic hero of an age of affluence, moving from the pastoral to the primitive to the Underworld until he discovers that we must love one another or die. When he returns to America, the world is newly found (i.e. Newfoundland) in the renaissance of dawn. Bellow masters art's paradox and reproduces in written language the excited, disorderly buzz and bloom of life itself. —M.A.G.

2942. Baruch, Franklin R. **Bellow and Milton: Professor Herzog and His Garden**, Crit, 9:3, 1967, 74-83. At the end of the novel Bellow positions Herzog in an Edenic setting in the way Milton used Paradise to show the complexity inherent in his characters. Eden suggests the hierarchical order of patterned existence; however, in *Herzog*, because the concept of a changed Eden is lacking, Bellow's paradise is suited for an anti-heroic sign of Herzog's habitual failure. The professor must accept, must learn the reality of nature in its beauty and its decay. Throughout the novel the protagonist has attempted to pattern his own disorder by his mental letter writing. Thus the pattern of nature in its totality can lead to optimism and can take Herzog beyond his self-inflicted misery. —A.R.J.

2943. Young, James Dean. **Bellow's View of the Heart**, Crit, 7:3, Sp.-Sum. 1965, 5-17. Despite a sense of confusion, *Herzog* has balance and order made possible by shifting point of view and the use of several narrative times. The nine "chapters" provide a framework for discussing the structural relations: narrative action, theme, point of view, and narrative focus. The bulk of the novel is a flashback containing shifts of time. The thematic development begins with traditional exposition in Chap. One, followed by escape, narrative climax, catastrophic denouement, then moments of increasing stability leading to stasis. Three major points of view operate, and the letter-writing device as part of the narrative focus is consistently inventive. —M.A.G.

2944. Mathis, James C. **The Theme of SEIZE THE DAY**, Crit, 7:3, Sp.-Sum. 1965, 43-45. Reviews of this novel have generally ignored the significance of the title in the narrative development. The *carpe diem* theme is not used in a traditional or expected way, thus perhaps obscuring the relevance of the title to an understanding of the work. The theme is focused in lines from Shakespeare's *Sonnet 73*, "love that well which thou must leave ere long," and from *Lycidas*, "yet once more, O ye laurels." The first reflects Tamkin's fiscal "seize the day" philosophy; the second, Wilhelm's unrealistic, romantic nature. Tamkin's ethic allows Wilhelm's true soul to come forward and to give expression to its love and compassion while Tamkin is cheating him of his money, the symbol of his pretender soul. —M.A.G.

2945. Trowbridge, Clinton W. **Water Imagery in SEIZE THE DAY**, Crit, 9:3, 1967, 62-73. A study of the water imagery in this novel is necessary to understand the paradoxical life-by-drowning ending. The birth of Tommy Wilhelm's soul is the affirmation of universal love that springs from Wilhelm's own emotional nature, ironically considered destructive by the protagonist. This affirmation underlies the major theme that the soul exists "only when it can love and feel love in return." Working in the English

Romantic tradition, Bellow links water and emotional life, first by suggesting—through images of water and suffocation—and finally by literally presenting the fact of drowning. By realizing the value of emotion but living as a parasite off Wilhelm, Tamkin serves in a dual role as savior and destroyer.
—A.R.J.

2946. Tractenberg, Stanley. **Saul Bellow's Luftmenschen: The Compromise with Reality**, Crit, 9:3, 1967, 37-61. By his nature as con man and man of many roles, the luftmensch can postpone his final self-definition and maintain possibilities in a limiting world of reality. In his absurd but vital attempt to survive, this figure illuminates the pattern in the hero's search for wisdom and compromises with reality. The hero's struggle with compromise shows the impulse to determine where reality ultimately is. Through fear of approaching reality too closely, the speculative heroes either adopt disguises, which only conceal life's meaning, or surrender to the ideal of community by the conservative reduction of their egos. Consequently, Bellow's hazy affirmations result from this escape to the ideal. Bellow is moving toward the black humor tradition in emphasizing speculative implications more than literal description in his later novels.
—A.R.J.

Cleanth Brooks

Cf.: Item 2750.

R. V. Cassill

2947. Roberts, David. **The Short Fiction of R. V. Cassill**, Crit, 9:1, 1966, 56-70. Cassill portrays a fictional world in which the populants are confronted with the fact that their own sufferings, losses, and defeats parallel the ethical and spiritual vacuity of the outside world. His characters' dilemma is ultimately spiritual. Cassill takes the reactions of ordinary characters as a measure for the truth of those harsh prophecies that compose the immediate intellectual and aesthetic heritage of our own era. —M.A.G.

Robert Coover

2948. Hertz, Leo J. **What's Wrong with the Christians?** Crit, 11:3, 1969, 11-24. Coover's two novels, **The Origin of the Brunists** (Putnam, 1966) and **The Universal Baseball Association, Inc., J. Henry Waugh, Prop.** (Random House, 1968) "treat in a loose, semi-allegorical way the origin and nature of religion, . . . say something about the meaning or lack of meaning of history, . . . [and] make a tentative statement about supernatural possibilities. The books are grounded in an impressive knowledge of religion, history, philosophy, theology, black arts, and assorted crafts." In the first novel, the lone survivor of a mining disaster in a Southern town is the symbol of man's desperate need to make sense of life and salvage something from death. In the second, the players in a game invented by a lonely middle-aged accountant take over and reenact the crucifixion when their creator loses interest. Although Coover explores cosmic themes with earnestness, his view is not ultimately pessimistic. [A check list is appended.]
—A.C.H.

2949. Hertz, Leo J. **An Interview with Robert Coover**, Crit, 11:3, 1969, 25-29. [The interview consists of condensed, edited summaries of the exchange following a reading Coover gave (Summer 1968) while he was writer-in-residence at Wisconsin State U. to a class studying black humor and recent literature of the grotesque.] Coover's remarks cover the range of his intentions as novelist and describe his preoccupation with history and religion.
—A.C.H.

Samuel R. Delany

2950. Miesel, Sandra. **Samuel R. Delany's Use of Myth in NOVA**, *Extrap*, 12:2, May 1971, 86-93. Intense concern about the practice and theory of communication pervades Delany's work. The object of communication is the reconciliation of divergent perceptions into one vision shared by artist and audience. Delany's paramount myth is that opposites are indispensable since their interaction is the basis of all existence. He maintains that myths need not be eternally recapitulated; therefore, he uses conflicting correspondences simultaneously or to construct fresh patterns. Delany's ideas about myth are illustrated in *Nova*, which is about power presented in terms of the legend of the Holy Grail.
—W.R.

James Dickey

2951. Beidler, Peter G. "The Pride of Thine Heart Hath Deceived Thee": Narrative Distortion in Dickey's **DELIVERANCE**, *SCarR*, 5:1, Dec. 1972, 29-40. Ed Gentry's point of view in this work misleads the reader into believing his statement that he killed the missing rapist, when, in fact, he killed an innocent man. Gentry is an unreliable narrator, who imposes his own fictive pattern on reality. Dickey is making an ironic comment on masculine heroism by saying that "violence is senseless and leads to nothing but more violence and human misery."
—A.E.W.

2952. Greiner, Donald J. **The Harmony of Bestiality in James Dickey's DELIVERANCE**, *SCarR*, 5:1, Dec. 1972, 43-49. This work "documents the menace and hostility in all men in all times." With its major emphasis on bestiality, the novel shows how moral considerations give way to the survival instinct. Ed Gentry learns to acknowledge the two sides in his nature, bestial and human. The imagery suggests how easily men become animalistic. Ed must harmonize his bestiality with the domestic code through a lie.
—A.E.W.

John Dos Passos

Cf.: Item 2977.

Theodore Dreiser

2953. Douglas, George H. **Dreiser's Enduring Genius**, *Nation*, 212:26, June 28, 1971, 826-828. Dreiser's real genius is in his unique capturing of the spirit of American urban life in the 20th century. His artistry, however lacking in style, is marked by subtlety, abundance, and density. He is one of the great masters of tragedy. The world he revealed in his work is the one that is still with us.
—T.O.M.

William Faulkner

2954. Howard, Alan B. **Huck Finn in the House of Usher: The Comic and the Grotesque Worlds of THE HAMLET**, *SoRA*, 5:2, June 1972, 125-146. The problem of unity in Faulkner's novel might be solved through a study of its elements of frontier humor and grotesque terror. In the first two incidents, Ratliff tells two frontier tales. In succeeding incidents the grotesque arises as the elements of frontier tales are taken for realities rather than fictions and individuals try to enforce the pattern of folk tales on the complexity of life. At the end the comic and grotesque are synthesized as Ratliff is able to transform the violence of Snopesism through humor, but Henry Armstid is unable to bear the violence.
—E.N.J.

2955. Klinkowitz, Jerome. *The Thematic Unity of KNIGHT'S GAMBIT*, Crit, 11:2, 1968-69, 81-100. Faulkner, unlike many other writers, was very particular about how his short stories were collected into single volumes; he felt such a volume should have "form" and an entity comparable to a novel. *Knight's Gambit*, which is generally considered to be somewhat careless and unplanned, illustrates the point. It is not enough merely to think of it as a collection of Gavin Stevens stories; a larger thematic concern draws these stories together, a theme "relevant to Faulkner's greater works." The essential theme here involves the outsiders and the community's reaction to what they do. The six stories, notably the title story, provide many configurations of the theme.
—S.H.W.

Robert Frost

2956. Kittredge, Selwyn. *STOPPING BY WOODS ON A SNOWY EVENING—Without Tugging at the Reins*, ERec, 23:1, Fall 1972, 37-39. The location and stress of the pronouns in the opening stanza of Frost's poem suggest that no one can actually own natural things. They belong to everyone. In stanza two, the limited perception of the horse applies as well to the landowner. The entire poem presents a moment of deepest participation in nature; thus, it serves as an implicit rejection of ownership.
—R.R.

Hugo Gernsback

2957. Williamson, Jack. *As I Knew Hugo*, Extrap, 11:2, May 1970, 53-55. Gernsback's role in the evolution of science fiction needs clarification. He paid low rates for stories for his magazines and, on occasion, was reluctant to pay even these. He chose good stories, but most of the actual editorial work was done by subordinates. His own stories show Gernsback regarded elements as no more than a sugar-coating for scientific extrapolations, and he had faith in the power of applied science to resolve every human problem.
—W.R.

Allen Ginsberg

2958. Colbert, Alison. *A Talk with Allen Ginsberg*, PR, 38:3, Fall 1971, 289-309. Ginsberg talks about his musical setting of Blake's *Songs of Innocence and Experience*, Thomas Taylor and the gnostic texts, and the speech-rhythms of William Carlos Williams's poetry and its influence on his own poetry.
—B.A.P.

Robert Heinlein

2959. Speer, Diane Parkin. *Heinlein's THE DOOR INTO SUMMER and RODERICK RANDOM*, Extrap, 12:1, Dec. 1970, 30-34. Heinlein's science fiction novel *The Door into Summer* shows striking similarities to Smollett's *Roderick Random* in character, narrative, and satiric technique. The differences result from Heinlein's naturalization of Smollett's picaresque form to fit the requirements of modern popular science fiction.
—W.R.

Joseph Heller

2960. Solomon, Jan. *The Structure of Joseph Heller's CATCH-22*, Crit, 9:2, 1967, 46-57. The apparent "formlessness" of this work should be examined in relation to the theme of absurdity. The convention of immediately antecedent cause followed by effect is denied but there are two distinct and contradictory chronologies. Yossarian's world has a psychological time sequence in which any period of time is equally present, while Milo's world of success is portrayed in a forward-moving sequence of events.

Yossarian's retreats to the hospital and the number of bombing missions are the devices that mark out time. The hospital scenes also function to divide the novel into three sections. Heller juxtaposes an event placed in time with another event of indeterminate time. The inexorable logic of Milo's successes, indicating moral decay, overrides the logic of chronology.

—A.R.J.

Ernest Hemingway

2961. Groseclose, Barbara S. Hemingway's *THE REVOLUTIONIST*: An Aid to Interpretation, MFS, 17:4, Win. 1971/72, 565-570. The cryptic allusions to the Italian painter Andrea Mantegna (c. 1431-1506) may help solve the riddle of Hemingway's story (1925). Mantegna in his painting "The Dead Christ" (Milan, c. 1501) emphasizes the finality of death. The young revolutionist's assertion that he did not like Mantegna and his confession that he admires Giotto, Masaccio, and Piero della Francesca, painters who stand for a positive affirmation of a Christian afterlife, illustrate the underlying theme of contrast between the young revolutionist's optimism and the narrator's skepticism and cynicism.

—W.E.

2962. Hurwitz, Harold M. Hemingway's Tutor, Ezra Pound, MFS, 17:4, Win. 1971/72, 469-482. Hemingway's indebtedness to Pound stems mainly from the postwar period in Paris (1922 to 1925) when he was closest to the poet. Pound encouraged him in using "le mot juste," taught him a great deal about rhythm and images, provided him with effective techniques for expressing irony and hostility, and supported his belief in the need for complete artistic integrity and discipline and the value of Flaubert as a model for achieving this end. The Hemingway hero is Poundian "in his compulsion for perfection and his impatience with incompetence."

—W.E.

2963. Kaufmann, Donald L. The Long Happy Life of Norman Mailer, MFS, 17:3, Aut. 1971, 347-359. The lives and works of Mailer and Hemingway—"a kind of Siamese twins" in respect to their attitude toward the "neo-primitive," the status of females "as second class," and their "narcissism"—eventually furnish evidence of an "incompatibility of life styles." While Hemingway's language is marked by his "one-man style," "silence," Mailer's is one of involvement, "versatility." Hemingway's heroes are reduced to a physical "authority of self." Mailer's antiheroes depend on the flux of American history, exposing the ambiguous "pseudo-self" of American experience.

—W.E.

LeRoi Jones

2964. Witherington, Paul. Exorcism and Baptism in LeRoi Jones's *THE TOILET*, MD, 15:2, Sept. 1972, 159-163. This play gains significance when viewed as a ritualized exorcism of the maternal influence. Logically set in the boy's toilet of a grade school, where female teachers are least likely to intrude, a black-white confrontation occurs. The ritualistic beating of Karolis occurs not only because of his homosexuality but also because of his overt expressions of kindness, love, and beauty that threaten the shaky foundation of the gang itself. Foot loses his place as gang leader but in shedding this posture of super-masculinity finds a more humane self which reincorporates some of the maternal values.

—T.A.S.

Ken Kesey

2965. Mills, Nicolaus. Ken Kesey and the Politics of Laughter, CentR, 16:1, 1972, 82-90. In *One Flew Over the Cuckoo's Nest* insanity is defined politically as the opposi-

tion to social institutions, no matter how illogically or insanely society may behave. For those deemed insane in such a world, laughter becomes a means of maintaining balance, a perspective on the arbitrariness of their classification. The chief's narration of his story precludes the validity of primitivism or escapism as a way out of his Orwellian predicament. McMurphy's rebellion points up the weaknesses of the asylum and allows the inmates the opportunity and courage to challenge the system. —L.D.B.

Jerzy Kosinski

2966. Boyers, Robert. **Language and Reality in Kosinski's STEPS**, *CentR*, 16:1, 1972, 41-61. This work is obsessed with violence and seems to be randomly constructed, yet its impersonality of observation and sense of detachment make an impact upon the reader, compelling him to continue. A close examination of the texture of the novel reveals a uniformity of movement, a means of cohesion among seemingly unrelated vignettes. Although relatively rare, the tropes suggest or imply concrete relations in a frequently abstract universe. The astringent prose style—with mysteriously connotative words—assures an appropriate response in the reader. An impersonal first-person narrator, who at first seems sterile and indeterminate, finally loses his neutrality in the struggle to remain aloof from the narrative. Finally, snatches of dialogue repeated frequently in numerous vignettes form tenuous links among them. —L.D.B.

Susanne Langer

Cf.: Items 2746 and 2770.

Sinclair Lewis

2967. Batchelor, Helen. **A Sinclair Lewis Portfolio of Maps: Zenith to Winnemac**, *MLQ*, 32:4, Dec. 1971, 401-407. During July 1-20, 1921, Lewis prepared a set of 18 sketches (maps, diagrams, a key to buildings) pertaining to his next novel, **Babbitt**. [Reproduced here (along with a page from the **Babbitt Notebook** and a map from another source), they show Zenith as a whole and in part, the "State in which is Zenith," and Babbitt's Maine.] The map of an imaginary state indicates that Lewis planned a series of related novels. —M.S.

Norman Mailer

2968. Wagenheim, Allan J. **Square's Progress: AN AMERICAN DREAM**, *Crit*, 10:1, 1967, 45-68. In Mailer's essays one will find the clearest and most pungent expressions of his brilliant mind; in his novels, the fierce and forbidding sources of his troubled spirit. The handbook for **An American Dream** is **The White Negro** (1957), which depicts two geographic areas and two breeds of people: the land of Square, ruled by the legitimate establishment; and Hip, a nighttime underground place of rebels discovering their own values and seeking more vivid experience. Stephen Rojack, the protagonist and narrator of **An American Dream**, is a Square who would be Hip. A brilliantly lighted journey into the secret recesses of the unconscious, the novel is a fierce myth for our own society; and finally, it is a dream of possible salvation, holding out a small hope that someday the nightmare will end. —M.A.G.

2969. Meredith, Robert. **The 45-second Piss: A Left Critique of Norman Mailer and THE ARMIES OF THE NIGHT**, *MFS*, 17:3, Aut. 1971, 433-449. After contributing to the leftist vision of the 1960's Mailer today "is . . . at best a fellow traveller, at worst an opportunist." The narcissistic concern for his own image, his resistance to revolu-

tionary organization, and his virility cult are "a form of liberal pasturing posing as radical perception."
—W.E.

2970. Stark, John. **BARBARY SHORE: The Basis of Mailer's Best Work**, MFS, 17:3, Aut. 1971, 403-408. Learning perhaps from Hawthorne's *Blithedale Romance* with regard to theme (utopian socialism) and character types (tempter/temptress, sensitive young man, innocent girl, and false mentor), Mailer refined his literary techniques in writing *Barbary Shore*. The configuration of the four characters arranged around the structural dichotomy (theme: Capitalism/Marxism and frustrated sexuality/love; techniques: allegory/polemic/surrealistic devices) is characteristic of Mailer's mature work.
—W.E.

2971. Burg, David F. **The Hero of THE NAKED AND THE DEAD**, MFS, 17:3, Aut. 1971, 387-401. Red Valsen is the protagonist of Mailer's "thesis novel." His attitudes are significant for Mailer's ideology and foreshadow other Mailer heroes. "The thesis of the novel inheres in the fortuitousness of life." Valsen, Sisyphean anti-hero and Camusian rebel-victim, is the only one who offers hope and, in the end, affirms the human sense of life.
—W.E.

2972. Kaufmann, Donald L. **Mailer's Lunar Bits and Pieces**, MFS, 17:3, Aut. 1971, 451-454. The literary success of Mailer's third consecutive "non-fiction novel" *Of a Fire on the Moon* depends on his making the actual as interesting as possible. Mailer's ambiguous vision of two Americas in the 70's, one given over to technological insanity, the other to poetic primitivism, is expressed in a narrative shift ("that weakens the book") from the personal and dramatic to the impersonal and expository.
—W.E.

2973. Pearce, Richard. **Norman Mailer's WHY ARE WE IN VIETNAM?: A Radical Critique of Frontier Values**, MFS, 17:3, Aut. 1971, 409-414. This work is the contemporary expression of the tall tale. Its protagonist D.J. is the contemporary Huck Finn, self-conscious and free from hypocrisy. In the ritual of the bear hunt, he is initiated into the real American values which the frontier myth has obscured. Mailer satirizes the American "biggest"-syndrome by connecting the big game hunt with Vietnam. D.J. and Tex, lovers in the wilderness, will become "killer brothers" in "America's first declared imperialistic war."
—W.E.

2974. Finholt, Richard D. **"Otherwise How Explain?" Norman Mailer's New Cosmology**, MFS, 17:3, Aut. 1971, 375-386. After writing *The Naked and the Dead* within the American naturalistic tradition, Mailer, through his use of language in *An American Dream* and *Why Are We in Vietnam?*, "turns the physics of Relativity and Field Theory into a metaphysical vision of how the law of motion controls human behavior." In combining the naturalistic tradition which conceives of man's behavior as being determined by heredity and environment and the Elizabethan world view of a cosmic order, Mailer grants "supernatural as well as natural power" to his protagonists' instincts, particularly in moments of crisis.
—W.E.

2975. Poirier, Richard. **The Minority Within**, PR, 39:1, Sp. 1972, 12-43. Mailer's later work dramatizes "the sensation of being a member of a minority group . . . that one's emotions are forever locked in the chains of ambivalence—the experience of an emotion forever releasing its opposite." [*An American Dream* and *Why Are We in Vietnam?* are analyzed in the context of the personal and reportorial works, from *Advertisements for Myself* through *Armies of the Night* to *Prisoner of Sex*.] —B.A.P.

2976. Ramsey, Roger. **Current and Recurrent: The Vietnam Novel**, MFS, 17:3, Aut. 1971, 415-431. **The Armies of the Night and Why Are We in Vietnam?**, written under the moral pressure of Vietnam, reveal a "deep strain of ambivalence" in Mailer and in his protagonists. D.J. and Tex, structurally the poles of **Vietnam**, are both afflicted with a split personality. Ambiguity, manifest "in the schizophrenia of the imagery and the theme, in the dialectic of love and hate" has become the dominant part of the later Mailer. —W.E.

2977. Muste, John M. **Norman Mailer and John Dos Passos: The Question of Influence**, MFS, 17:3, Aut. 1971, 361-374. A study of the extent of Mailer's reliance on U.S.A. suggests that he may well have learned more from **Three Soldiers**, although he is not necessarily heavily indebted to Dos Passos. —W.E.

Cf.: Item 2963.

Bernard Malamud

2978. Millard, James M. **Malamud's Novels: Four Versions of Pastoral**, Crit, 9:2, 1967, 5-19. The four distinct worlds that Malamud treats in his novels exhibit a common "modernization of the pastoral" tradition from which he creates structure, characters, images and symbols, and style. The archetype of vegetation rituals and myths takes the form of multiple father-son relationships, which are completed when the older characters are replaced by the younger. This cycle reinforces Malamud's thematic concerns with suffering, endurance, and hope. The novelist's choices of symbols and images, including birds, fish, and flowers, are drawn from the world of nature and cycle. His characters are simple, reflecting the pastoral mode and enabling him to achieve comic and tragic irony by comparing his characters of simple principle with the complexity of action. —A.R.J.

John A. Mitchell

2979. Claeson, Thomas D. **John A. Mitchell's DROWSY: "A Most Unusual Country,"** Extrap, 12:2, May 1971, 99-105. [Six of Angus Peter Macdonnell's illustrations for Mitchell's novel (1917) are reprinted.] —W.R.

Flannery O'Connor

2980. Montgomery, Marion. **Flannery O'Connor's Territorial Center**, Crit, 11:3, 1969, 5-10. O'Connor recognized that unlike Dante, who could divide his spiritual territory evenly among hell, purgatory, and paradise, the modern novelist could no longer reflect "a balance from the world around him" and had "to achieve one from a felt balance within himself." As a writer she sought to express a deeply felt Catholicism and a love of region. The central testimony of her fiction is the spiritual gift of the Crucifixion, the intervention of grace in human affairs. Her characters appear in constant motion against a recognizable regional setting, but her stories are concerned with spiritual, not physical displacement. Seeking to comprehend the incomprehensible, they are comic and heroic. The immediate concrete world of violence and death, of misfits and grotesques reveals a distant spiritual reality. —A.C.H.

Sylvia Plath

2981. Melander, Ingrid. **WATERCOLOUR OF GRANTCHESTER MEADOWS an Early Poem by Sylvia Plath**, MSprak, 65:1, 1971, 1-5. Readers and students have only recently begun to appreciate Plath's early works. In this poem she paints a deliber-

ately worked-out design which may be interpreted as criticism of a self-contained attitude of life for which the poet felt an "angry contempt." —L.W.E.

Ernest Poole

2982. Hart, John E. **Herolism Through Social Awareness: Ernest Poole's THE HARBOR**, Crit, 9:3, 1967, 84-94. This work (1915) was an influential socialist novel that reflected Poole's background of social activism. The title serves as setting and symbol, as the sound of evolving and creative change, and as a means of the hero's awareness that he must reject isolation and relate himself to the social body. Billy's development moves from his dedication to art and religion, through his embracing the vision of static organization, to his realization that, in the form of a strike, humanity has resources for solid action. Poole presents not only a picture of the "changeless needs of people," but also the search of his hero through successive possibilities, which end in group activism. —A.R.J.

Katherine Anne Porter

2983. Wisenfarth, Joseph. **Internal Opposition in Porter's GRANNY WEATHERALL**, Crit, 11:2, 1968-69, 47-55. **The Source** suggests the pattern of the later major story **The Jilting of Granny Weatherall**, both stories having to do with order and disorder. **The Source** stresses the need for order and balance in life and suggests by gentle irony what the Weatherall story fully emphasizes: that disorder can be a compelling necessity in life. Granny Weatherall, jilted by her fiancé at the age of 20, spends the next 60 years structuring her life with various "orders" of family life and religion. She has limited success since she is not completely aware that "the order of her life was compelled into being the day she was jilted." The story seems to be more a plea for complete, even irrational life experiences, as against simply orderly, rational conduct. —S.H.W.

Ezra Pound

2984. Wigginton, Waller B. **The Pounds at Hailey**, Rendezvous, 4:2, Win. 1969, 31-68. A four-year stay in Hailey, Idaho in the 1880's made a lasting impression on Homer and, through him, on his son Ezra, born 15 months before the family left Idaho. "Hailey was more to Ezra than a kind of microcosm of a country hostile to culture and art . . . there was for Ezra something heroic about Hailey, something awesome in its harsh isolation and stubborn will." [A detailed record, telling something of Homer's official life as registrar in the Land Office and of his social life as amateur actor and churchman, is pieced together mostly from articles that appeared in the **Wood River Times**.] —J.T.C.

2985. Wigginton, Waller B. (ed.). **A Homer Pound Letter**, Rendezvous, 4:2, Win. 1969, 27-29. [A 1925 letter answering a request from Idaho local historian Mrs. Susie Boice Trego for information about Pound and "demonstrating Homer Pound's close relationship to his son and his continuing interest in Idaho" is printed.] —J.T.C.

Cf.: Item 2962.

E. A. Robinson

2986. Crawford, John. **Success and Failure in the Poetry of Edwin Arlington Robinson**, Rendezvous, 5:1, Sp. 1970, 27-29. Robinson's poetry presents failure as an inextinguishable part of life. Even though his characters achieve success from time to time,

as likely as not they are overtaken once again by misfortune. Failure is often the result of some flaw within the individual character and hence is, in a sense, the person's own responsibility. Although life is mostly failure interspersed with but occasional success, there are not satisfactory explanations as to why life is this way. Robinson's characters either exacerbate their failures, or, by accepting life as a kaleidoscopic intermingling of failure and success, as "a game that must be played," they mitigate the ill effects of misfortune and may even find life worth living. —J.T.C.

Theodore Roethke

2987. Boyd, John D. **Texture and Form in Theodore Roethke's GREENHOUSE POEMS**, *MLQ*, 32:4, Dec. 1971, 409-424. These 13 poems (in *The Lost Son*) constitute the best work of a poet who is increasingly appreciated. Drawing upon his early observation of plants in a real greenhouse, they show how he transformed commonplace material into the symbolic. As Coleridge thought a poet must, Roethke achieved a coalescence of subjects and objects (i.e., a reconciliation of opposites). Close analysis of *Big Wind* and *Orchids* shows their complex, felicitous forms; and close analysis of *Cuttings (Later)* shows a sophistication of sound patterns, with emphasis on alliteration, internal consonance, assonance, and internal rhyme. —M.S.

William Saroyan

2988. Shinn, Thelma. **William Saroyan: Romantic Existentialist**, *MD*, 15:2, Sept. 1972, 185-194. Saroyan's romantic optimism has limited his critical appeal, yet his symbolic use of a squalid and sordid reality needs recognition for its kinship with modern existentialism. Critics objected to the expressions of human dignity in the most unpromising situations in his first play, *My Heart's in the Highlands*. His only success, *The Time of Your Life*, verges on sentimentality as it stresses man's search for beauty. But in his later plays, Saroyan is increasingly pessimistic. —T.A.S.

Hubert Selby, Jr.

2989. Peavy, Charles D. **The Sin of Pride and Selby's LAST EXIT TO BROOKLYN**, *Crit*, 11:3, 1969, 35-42. Although Selby's novel has been attacked as immoral and pornographic and has been officially suppressed in England, he is not a salacious or pornographic writer; rather he belongs to the tradition of the religious-moralist-satirist who expresses in language appropriate to his aesthetic and moral intentions a view of an unlovely and unloving humanity. Selby's obsessive concern with sin, particularly that of arrogant and self-deluding pride, stems from an apocalyptic vision of man as a creature who avoids responsibility for his actions and eliminates his conscience. Thus protagonists like Vinnie, Harry, Georgette, and Tralala "are all victims of hubris who fall because of a narcissistic pride or self-love which is also self-destructive." —A.C.H.

Upton Sinclair

2990. Graham, John. **Upton Sinclair and the Ludlow Massacre**, *ColQ*, 21:1, Sum. 1972, 55-67. Having championed the cause of meat packers in *The Jungle*, Sinclair later responded to the plight of miners. Oppressive conditions in company controlled mining camps in Colorado urged recognition of the United Mine Workers of America. In a Rockefeller-owned company, unionization became a strike issue. At Ludlow, in 1914, Colorado National Guardsmen killed some striking miners and their families. Sinclair attended a mass meeting, representing the cause, in New York. After he and his wife picketed the Rockefeller offices, Sinclair was jailed. Subsequently, he per-

sonally investigated mining conditions. Sinclair published *King Coal* in 1917 and documented the Colorado strike in an unpublished novel, *The Coal War*. —S.M.E.G.

Isaac Bashevis Singer

2991. Pinsker, Sanford. *Isaac Bashevis Singer: An Interview*, Crit, 11:2, 1968-69, 16-25. Singer, as a Yiddish writer, does not write "to redeem Mankind" or the Jewish people; his purpose is to entertain. Soviet writers for the last 50 years have made the mistake of attempting to sell Marxism through literature and have failed. American readers have been a better audience than Yiddish readers because they are more intellectual and see beyond the kind of propagandic "complaints" of life the Yiddish readers expect. Stories of dybbuks and devils interest him in that they so adequately express the subconscious, the "suppressed human spirit." Possessed people, often his major characters, are interesting in that they have fixed passions to portray. —S.H.W.

2992. Pinsker, Sanford. *The Fictive Worlds of I. B. Singer*, Crit, 11:2, 1968-69, 26-39. Singer, has made his fame writing primarily of the shtetl life he left behind in Poland in 1935. The long continuity of the Polish shtetl provides a fictive landscape comparable to Hawthorne's New England and Faulkner's South. The Talmud/Torah world of courts and laws regulated Polish ghetto life emphasizing "deeds" in contrast to the Puritan reliance on "faith." The dilemma of such a pattern in modern Polish life is well documented in his autobiographical sketches, *In My Father's Court*. The popular *Gimpel, the Fool* is the chief example of Singer's modern use of shtetl materials, in which Gimpel is the "wise-fool, the satiric persona whose innocence becomes the indicator of the depravity surrounding him." In contrast, the similar Y. L. Peretz story *Bontsha the Silent*, is merely heavy Yiddish sentimentality. —S.H.W.

2993. Zatlin, Linda G. *The Themes of Isaac Bashevis Singer's Short Fiction*, Crit, 11:2, 1968-1969, 40-46. Singer's stories are only superficially concerned with the Jewish folklore of Polish ghetto life; they are "squarely in the broader stream" of 20th-century literature. His continual basic questions have to do with the universal issue of human faith in God, and his stories reveal the direct correlation between earthly belief and eternal rewards or punishments. God and Satan, in this sense, are continually involved in Singer's stories, precluding the possibility of neutrality for his protagonists. In their mandatory choices, Singer's characters may be viewed as allegorical figures of three types: (1) the God-chooser who lives within His laws; (2) the God-denier who lives hedonistically; and (3) the doubter, most appropriate to modern man, who at length makes a choice. —S.H.W.

Jean Stafford

2994. Burns, Stuart L. *Counterpoint in Jean Stafford's THE MOUNTAIN LION*, Crit, 9:2, 1967, 20-32. Through the characterizations of two adolescents moving toward initiation in modern America, in which the urban bourgeois is pitted against an individualistic rancher, Stafford explores the theme of isolation as a condition and a quality. The brother departs from his sister's world of innocence and adulation of a man who is the symbol of a social misfit and can thereby uphold his new-found belief in the vitality of nature. His accidental killing of his sister reflects her choice to isolate herself from the sexuality of adulthood and from the characters she evaluates subjectively. The mountain lion's death, simultaneous with the sister's, shows the violence and tragedy of society's demand that the individual either compromise his ideals or be destroyed. —A.R.J.

John Steinbeck

2995. Miller, William V. **Sexual and Spiritual Ambiguity in THE CHRYSANTHEMUMS**, SteinbQ, 5:3-4, Sum.-Fall, 1972, 68-75. There are obvious similarities between Elisa Allen in this story and other women in *The Long Valley*. But differences in these characterizations account for the power of this story, the crux of which is the nature of Elisa's character. At the beginning, the reader senses that there is something bottled up inside Elisa that is seeking release. The catalyst which effects at least a temporary release arrives in a rickety wagon. The tinker is creative and skillful in eliciting emotional response. His sales pitch having failed, he plays on the flowers, which allows Elisa to express her sexual feelings through her actions and statements, flower symbolism, and her envy and hatred of males. The tinker and his style represent freedom to Elisa, but coming upon the discarded flowers she recognizes that her new feelings had been based on a desperate illusion. —T.E.H.

2996. Ditsky, John M. **Steinbeck's FLIGHT: The Ambiguity of Manhood**, SteinbQ, 5:3-4, Sum.-Fall 1972, 80-85. In this work the struggle to exist is defined as one between man and his environment. Pepe's status at the beginning of the story is one of a felt inadequacy for the struggle. He looks for ways to prove his manhood. Much of his story depends upon the objects he carries or wears which he has inherited from his father; he loses them one by one until he is left with only his courage. But his attainment of manhood is clouded in ambiguity. His discovery is an old one: to be a man is to know death. —T.E.H.

2997. Fontenrose, Joseph. **THE HARNESS**, SteinbQ, 5:3-4, Sum.-Fall 1972, 94-98. This work seems to be the story of Peter Randall, who appears to be two persons. Steinbeck first shows us the respectable Randall, a man in control of himself. After Emma's death, a liberated, unrestrained Randall is revealed. But the unharnessed Peter is built up only to be destroyed and replaced with the first Peter. There really are not two Peters at all; the second is but a reflection of the first. He can free his shoulders but not his soul. Even though Emma may represent the superego and the harnessed Peter the ego, the unharnessed Peter is not the id, for he does not throw off all restraints and act purely on impulse. —T.E.H.

2998. French, Warren. **JOHNNY BEAR—Steinbeck's "Yellow Peril" Story**, SteinbQ, 5:3-4, Sum.-Fall 1972, 101-107. This story is about Steinbeck's long continuing war against the complacent respectability which starves people of affection in order to keep up a good front. There is no need for a new interpretation of the story; instead it seems wiser to explain the town's spokesman's overreaction to Bear's revelation that the respected spinster was not just fornicating, but fornicating with a Chinaman. Racism and its antitheses flourished in the work of Madison Grant, Lothrop Stoddard, Bret Harte, Mark Twain, Frank Norris, D. W. Griffith, and Steinbeck himself. Steinbeck never raised his voice against the harsh treatment of Japanese-Americans during World War II, and his *Their Blood is Strong* expresses a concept of Anglo-Saxon superiority. (Perhaps Lee in *East of Eden* represents a change of heart.) Growing up in California when racism was at its height, Steinbeck could scarcely have avoided it especially since he seems never to have gained much firsthand knowledge of the Orientals in California. —T.E.H.

2999. Marovitz, Sanford E. **The Cryptic Rallery of SAINT KATY THE VIRGIN**, SteinbQ, 5:3-4, Sum.-Fall, 1972, 107-112. This work unites Steinbeck's flair for satire

with his tendency to appropriate myths, legends, and rituals for his own purpose and with his antipathy toward the organized Church. Steinbeck was working on *To A God Unknown* about the same time as the story, and there are relationships. It is interesting to speculate that Steinbeck might have been writing about medieval Europe while thinking about California. Or, one may see Roark as the Old World and Katy's mother as the new land. Finally, Colin and Paul seem to fit into a pattern of religious allegory. All three interpretations leave questions unanswered. —T.E.H.

3000. Garcia, Reloy. *Steinbeck's THE SNAKE: An Explication*, SteinbQ, 5:3-4, Sum.-Fall 1972, 85-90. In many respects this story is an anomaly in *The Long Valley*. But there is a higher regard in which the story is not untypical. In *The Long Valley* there is a common context, the garden, and a common theme, the various aspects of initiation. *The Snake* is the introduction of the principle of evil into the life of a young man. Into the scientist's orderly world a new, necessary, and disconcerting variable is interposed. —T.E.H.

3001. Court, Franklin. *A Vigilante's Fantasy*, SteinbQ, 5:3-4, Sum.-Fall, 1972, 98-101. *Vigilante* is a study in futility. Mike is caught in a modern dilemma, the inability to distinguish between fantasy and fact. His need to sublimate is forced upon him by a society that cannot distinguish between illusion and reality. The world of home is conducive to dreaming; it is dead, asleep, and normal. It is too neat and orderly to be real. Consequently, the chaotic world of the mob is real to Mike. Like a child, he learns to prefer the fulfillment of fantasy to fact and its lack of fulfillment. —T.E.H.

3002. Simpson, Arthur L., Jr. *THE WHITE QUAIL: A Portrait of an Artist*, SteinbQ, 5:3-4, Sum.-Fall 1972, 76-80. This story demonstrates the nature and effects of subordination of life to an art. Steinbeck seems to recognize that some forms of artistic withdrawal are destructive. The view of art the story concerns itself with is essentially that of English Romanticism, an expressive aesthetic in which the art object is an embodiment of the creative imagination. Art thus becomes subject only to its own norms and is morally indifferent to the concerns of ordinary men. Mary Teller's creation of her garden makes her an artist whose subordination of all other values to her private vision is an art ultimately destructive of them. She comes to see herself as an art object. *The White Quail* rejects this aesthetic as did Steinbeck in his Nobel Prize Acceptance Speech. —T.E.H.

3003. Lisca, Peter. *THE RAID and IN DUBIOUS BATTLE*, SteinbQ, 5:3-4, Sum.-Fall 1972, 90-94. *The Raid* is one of Steinbeck's most tightly structured stories. Its effectiveness lies in the tension between the fear and the expectation of an event. It is closely related to *In Dubious Battle* and *The Grapes of Wrath*. The two novels go much further in use of Christian allusions, but the story shows the beginning of the Christian concept of brotherhood, loving one's enemies, turning the other cheek, and divine sacrifice. —T.E.H.

Wallace Stevens

3004. Brown, Merle E. *A Critical Performance of ASIDES ON THE OBOE*, JAAC, 29:1, Fall 1970, 121-128. "The fullest performance of any poem is neither a poetical recitation nor a scholarly interpretation, but a critical reading of the poem. This is especially true of Stevens's poetry, and such imaginative reconstructions best do justice to his work. Many types of interpretation tend to reduce complex poems to mere

prose statements. A scholarly paraphrase of the poem is inadequate. An intimate community is evoked, and each speaker is transparent to the other. The situation is analogous to the 26th canto of Dante's *Paradiso*. The poem rejects three heroic fictions, and the poet finally comes to terms with death in Stevens's "most beautiful tragedy."

—R.T.C.

Robert Stone

3005. Moore, L. Hugh. *The Undersea World of Robert Stone*, Crit, 11:3, 1969, 43-56. Stone's novel *A Hall of Mirrors* (Houghton Mifflin), winner of the 1968 Faulkner Award, presents a disquieting vision of contemporary American society, a profoundly pessimistic view of the modern world. Going beyond Hawthorne's and Camus's concern with the sin of isolation and atrophy of the human heart, Stone shows that involvement brings death, that detachment is the only way to survive in a world which is nothing more than "an environment, an ecological system that is as cold, hostile and brutal as the sea floor." He develops his theme through related metaphors of the undersea world and evolution. To survive in the new ice age is immoral; to adapt, wicked. "Despair and die" is the final message.

—A.C.H.

William Styron

3006. Nigro, August. *THE LONG MARCH: The Expansive Hero in a Closed World*, Crit, 9:3, 1967, 103-112. Because this work is a fable, critical attention must be paid to the mythic significance of several dominant images and symbols that refer to at least three related stories: a march in a Marine camp; the nightmarish repression of the American dream of a free utopia; and the degeneration of a man in Western civilization from common hero to anti-hero. Mannix's rebellion against the dehumanization of military life exposes this influence as corrupting; however, his rebellion is portrayed as ironic because he becomes a tyrant like his own captors. The main theme is a protest against bondage; hence, the mythical method allows Styron to identify Mannix with Western heroes, such as Christ and Ahab, who have revolted against traditional social authorities.

—A.R.J.

Peter Taylor

3007. Smith, James Penny. *Narration and Theme in Taylor's A WOMAN OF MEANS*, Crit, 9:3, 1967, 19-30. Taylor's novel, published in 1950, should be given more attention because it raises thematic questions and tackles technical problems successfully. The narration by Quint de-emphasizes commentary and allows the novelist to probe the growing relationship between him and his stepmother, to trace the dissolution of the marriage that has uprooted Quint from the country and to expose the problems of the dream life of Quint's father and of faulty self-identification by his stepmother. The narration often works through symbolic events the reader can use to judge the characters' developments, something which Quint is unable to do.

—A.R.J.

3008. Schuler, Barbara. *The House of Peter Taylor*, Crit, 9:3, 1967, 6-18. Taylor's works have a thematic affinity with those of the Southern Renaissance group; the short stories show the inevitable disintegration of traditional structures under the social pressures of urbanization and industrialization. Taylor characterizes the sense of loss that emerges from living in the sterile present and the conflicting decadence of those who retain false memories of the past. His earlier stories use the family house as setting to convey different facets of traditional values: protection of the individual within the family history, stable order of the town, and imaginative importance of the

land. When Taylor shifts his settings to the city, his stories depict the loss of human dignity and identity inevitably resulting from the characters' mobility. —A.R.J.

3009. Smith, James Penny. **A Peter Taylor Checklist**, Crit, 9:3, 1967, 31-36. [Covering the period of Taylor's publications, 1937 to 1967, the check list notes all his works, including uncollected short stories, essays, and work in progress. Particular attention is paid to the publishing history of Taylor's four short-story collections, one novel, and one drama. Lists of reviews, of significant reprints, of textbook inclusions and of prizes won by specific stories form the bulk of the notations. The final entry is an enumeration of general critical studies of Taylor's work; masters' and doctoral theses are included in this section.] —A.R.J.

Alberta T. Turner

Cf.: Item 2787.

Melvin Van Peebles

3010. Bauerle, R. F. **The Theme of Absurdity in Melvin Van Peebles' A BEAR FOR THE FBI**, NCLit, 1:4, Sept. 1971, 11-12. The title of this work is based on a joke concerning "the absurdities of what passes for worthwhile writing in popular magazines." The title of the novel and Van Peebles's explanatory note introduce the reader to a world that "claims to be real and honest, but is actually full of fantasy and falsehood." —J.M.D.

David Wagoner

3011. Schafer, William J. **David Wagoner's Fiction: In the Mills of Satan**, Crit, 9:1, 1966, 71-89. Wagoner's four novels and one novella explore the fates of alienated individuals who are caught in and overcome by evil forces engendered by modern, industrial society, the "infernal mills" of urbanized Chicago. Wagoner's vision includes the tragedy of suffering innocence and the comedy of the blundering perpetrators of evil and the foolish goodness of the protagonists. The earlier novels modernize the fatalistic forces of myth by showing the heroes' lack of choices and their subsequent passive retreats from the world. A more optimistic tone pervades the later works, which depict the protagonists' abilities to create joy and to understand the force of innocence, which understanding can attempt to cope with the complexity of evil. —A.R.J.

Robert Penn Warren

3012. Justus, James H. **Warren and the Doctrine of Complicity**, FQ, 21:4, May 1972, 93-99. Tiny Duffy's conspiratorial wink after the death of Willie Stark in **All the King's Men** forces Jack Burden to recognize his spiritual link with the corrupt politicians. As an essential step in Burden's moral education, it brings him to accept the idea of human relatedness, that "the best of men are linked irrevocably to the worst." The idea of complicity, reinforcing the related issue of self-knowledge, runs through all Warren's work, and the premise behind it is that no one is guiltless. His most original work, **Brother to Dragons**, presents the full implications of the doctrine of complicity. Man's responsibility for other men stems from their common lot: "aspiration for glory" combined with "prone to sin." —D.G.M.

3013. Scouten, Arthur H. **Warren, Huey Long, and ALL THE KING'S MEN**, FQ, 21:4, May 1972, 23-26. Critics have often mistakenly regarded this work as a thinly

disguised biography of Huey Long, written to cash in on public interest in Long's assassination. Warren worked on a verse drama, *Proud Flesh* (unpublished), about a tragically flawed Southern dictator suggested by Long between 1938 and 1940. He did not begin the novel until 1943, eight years after Long's death. Long's personality and the corruption in contemporary Louisiana did suggest the novel, but Warren's chief interest during the years of its composition was Jacobean tragedy. Warren simply used modern subject matter for a psychological study similar to those in Jacobean tragedy.

—D.G.M.

3014. Wilcox, Earl. *Right On! ALL THE KING'S MEN in the Classroom*, FQ, 21:4, May 1972, 69-78. This novel continues to be eminently teachable because of its literary excellence on several levels. Students respond to Jack Burden as "one of us," whether or not they are interested in him as a counterpart of Huck Finn or Holden Caulfield or other fictional characters. Willie Stark interests readers because of the parallel with Huey Long and other American Machiavels, but especially because he helps in Burden's self-discovery. The book is teachable primarily because of Burden as an Everyman archetype and Willie Stark's power politics. Beyond these considerations, one important aspect of the novel is often neglected: it "is finally about the power of love in the universe to change a man."

—D.G.M.

3015. Herring, H. D. *Madness in AT HEAVEN'S GATE: A Metaphor of the Self in Warren's Fiction*, FQ, 21:4, May 1972, 56-66. Warren often has portrayed characters facing the dissolution of order in the world; his persistent theme is the necessity of self-knowledge, and madness "poses the most corrosive threat to the establishment of the self." Madness is an important metaphor of the failure of the fragmented man to order the parts of himself into a unified being, and is used throughout Warren's fiction. This metaphor is central in *At Heaven's Gate*, a novel of powerful characterizations which has been rather neglected by the critics. It is developed most completely in the case of Slim Sarrett, probably the most psychotic character in Warren's fiction. His creation of a false self, his isolation, and his final disintegration, offer an extreme case of madness as the metaphor for the destroyed being. In this novel, madness points to the chaos, emptiness, and deception of the individual characters and the whole fictional world.

—D.G.M.

3016. Whittington, Curtis, Jr. *The Earned Vision: Robert Penn Warren's THE BALLAD OF BILLIE POTTS and Albert Camus' LE MALENTENDU*, FQ, 21:4, May 1972, 79-90. Warren's long narrative poem was written about the same time as four essays (*Pure and Impure Poetry*, *Irony with a Center: Katherine Anne Porter, Love and Separateness in Eudora Welty*, and *A Poem of Pure Imagination [on Coleridge's Ancient Mariner]* in *Selected Essays*, 1958) which reflect his preoccupations during 1942-44. Warren is concerned in the essays with "the nature of the creative act and its effect upon the organic structure of the poem," and also with many thematic ideas reflected in *The Ballad of Billie Potts*. The West, and Little Billie's archetypal journey and return, illustrate Warren's statement that "a symbol implies a body of ideas which may be said to be fused with it" (Coleridge essay). Camus's play was written about the same time and has a similar story and themes. Both poem and play use ironic method and stress man's spiritual alienation, his need to return to origins, and his search for identity and self-knowledge. They see the human situation as absurd.

—D.G.M.

3017. Shepherd, Allen. *Carrying Manty Home: Robert Penn Warren's BAND OF ANGELS*, FQ, 21:4, May 1972, 101-109. Warren's fifth novel is an impressive performance, marred by a sentimental resolution and an unattractive and incredible narra-

tor, Amantha Starr. The novel's principal theme is the achievement of freedom and identity, and Manty's progress is tortuous until the "great leap forward" of the conclusion. When Manty is able to forgive her father, she achieves the limited freedom which is the human condition, as well as the recognition of her own identity. In Warren's earlier work, his position was that those who have denied their place in a sinful community must learn they cannot remain apart but must enter life hoping for eventual redemption. Warren's moral vision is shifted in **Brother to Dragons**, and it, together with this novel and **Wilderness**, represents "an advanced stage of his public self-study," but he has not found an adequate vehicle. He cannot integrate the affirmative conclusions, which task our credulity because the conversion of the protagonist is suspect.

—D.G.M.

3018. Casper, Leonard. **Ark, FLOOD, and Negotiated Covenant**, FQ, 21:4, May 1972, 110-115. A recurring theme in Warren's work has been the search to recover the Southern ideal of community, a "dream of solidarity compatible with separateness." Warren typically chose one dominant figure, with the exception of the revolving point of view in **At Heaven's Gate**. In **The Cave**, however, participatory narration replaces the single protagonist's pilgrimage to redemptive insight. **Flood: A Romance of Our Time** refines this mature technique in several ways. It concerns man's compulsion to communicate and ultimately to be "shared beyond repudiation." Warren seems to accept the view of man as largely unknowable and only tentatively identifiable rather than the alternative despairing view of man as the absurd victim of chance. **Flood** is constructed around a murder case, but more profoundly around the mortality of all men and "intimations of a resurrection." Finally, Brad must accept the possibility that the irrational, submerged life of man may constitute human truth and that seeming absurdity may be God's indirections.

—D.G.M.

3019. Shepherd, Allen. **Character and Theme in R. P. Warren's FLOOD**, Crit, 9:3, 1967, 95-102. This work presents individualized characters and themes of value and shows the directions and problems in Warren's later fiction. In its presentation of different kinds and levels of love, **Flood** focuses on the progression of several characters from tragedy to moral and social fulfillment through marriage or the craft of movie-making. The success of the film depends on the harmonizing of public and private worlds, a theme explored in Warren's earlier fiction. The relationship between private truth and public judgment encompasses the various local and national black-white relations, which are evident in Warren's contrasting sets of phony professional and intellectual "spokesmen" characters. The lack of an adequate spokesman mars the novel, which is overextended in its attempt to anatomize the conflict between old and new South.

—A.R.J.

3020. Kehl, D. G. **Love's Definition: Dream as Reality in Robert Penn Warren's MEET ME IN THE GREEN GLEN**, FQ, 21:4, May 1972, 116-122. Warren's novels are an American epic of the self in search or denial of reality. This one treats the same themes with an important development, love's definition as part of "the old cost of human redemption." Reality in Warren's fiction means the validation or definition of one's existence, and it comes about only through love, which is defined by Warren as the right attitude toward nature and man, and although man can never love perfectly, love brings rebirth and definition of the self. Love must be submitted to knowledge and knowledge submitted to love. Thus Cassie and Angelo, in Warren's last novel, illustrate love as "both result and requisite" of self-reality. Warren has

written that "if fiction begins in daydream . . . it ends . . . by returning us to the world and to ourselves. It reconciles us with reality."
—D.G.M.

3021. Cayton, Robert Frank. **The Fictional Voices of Robert Penn Warren**, FQ, 21:4, May 1972, 45-52. Criticism of Warren has tended to focus on theme rather than method, but Warren was vitally concerned with narrative technique. He has used the voices of narrators, operating from different points of view, "to maintain control of the narrative and thematic structures of each novel." His novels reiterate one major theme: man's struggle for self-knowledge and fulfillment in history, and he uses point of view as a method of "thematic definition" rather than as a method of "dramatic delimitation." Warren uses a variety of techniques, including the omniscient author, a multiplicity of points of view, and the single first-person narrator. Although each of the nine novels is a new experiment in form, a pattern emerges: "the transformation of the voices of narrators into the voices of thematic agents." His last novel renews the search for the truth of man's existence found in his first, 32 years earlier.
—D.G.M.

3022. Strandberg, Victor. **Robert Penn Warren: The Poetry of the Sixties**, FQ, 21:4, May 1972, 27-44. Since *You, Emperors, and Others* (1960), Warren has published three collections of new poems and has collected most of his earlier ones in *Selected Poems, New and Old, 1923-1966*. Although some have been omitted from the latter collection, and others slightly revised, the essential works are included. His style shows great versatility, but his central themes and preoccupations have remained largely stable. The major theme of his work is the interrelationship or interpenetration of things which he calls the "osmosis of being," and his final vision of reality is that "all Time's a dream, and we're all one Flesh, at last." The volumes of new poems, *Tale of Time*, *Incarnations*, and *Audubon: A Vision*, develop aspects of this continuing theme.
—D.G.M.

3023. Brooks, Cleanth. **Brooks on Warren**, FQ, 21:4, May 1972, 19-22. [As a senior at Vanderbilt in 1924, Warren was already launched on a literary career as a member of the Fugitive Group. He was "full of a wonderful energy and endowed with obvious genius." The Brooks-Warren acquaintance continued in England during the 1929-1930 academic year at Oxford. In the early 1930's, Louisiana State University gathered an unusually interesting young faculty in many fields. In 1935, Brooks and Warren founded *The Southern Review* and began collaboration on a textbook. Warren's outstanding traits were perhaps his energy, his zeal for accuracy, "a concern for other young writers, and a concern for the good estate of the republic of letters."] —D.G.M.

3024. Fisher, Ruth. **A Conversation with Robert Penn Warren**, FQ, 21:4, May 1972, 3-17 (interview, Nov. 1970). Warren's books record the images of man that he has held at different times, and the process of writing is for most writers an attempt to find values by trial and error. The purpose of criticism is "to deliver the reader back to the work" and true criticism is a creative act of appreciation in which "you have to redo the work." Eliot's *The Waste Land* was a watershed in Warren's life and in the lives of many of his friends. Warren also comments on black writers' use of art as protest; he distinguishes between "mere incitement" and "incitement-as-enlightenment." He insists that as an author he remains outside his book, not identifying fully with his characters, and that no one character is his spokesman.
—D.G.M.

Thornton Wilder

3025. Wixson, Douglas Charles, Jr. **The Dramatic Techniques of Thornton Wilder**

and Bertolt Brecht: *A Study in Comparison*, MD, 15:2, Sept. 1972, 112-124. Some insight into the success of Wilder's drama in Germany may be gained by tracing parallels between his work and Brecht's. Both dramatists reject the naturalistic tradition; by repeatedly breaking the illusion, they force the audience to participate in the development and to be critical of the result. They alienate the spectators, Brecht by having the actor break out of his role, Wilder by having the character violate his pattern. Their plays are deliberately loose, incongruous, and repetitious in order to reach "higher" goals than traditional drama permits. —T.A.S.

Calder Willingham

3026. Parr, J. L. *Calder Willingham: The Forgotten Novelist*, Crit, 11:3, 1969, 57-65. Since 1947 Willingham has published seven novels and a collection of stories. But he has been ignored by critics of contemporary fiction even though he has made a major contribution in redefining the nature of the American novel. His theme has always been the traditional quest of the artist seeking fulfillment in a society lacking a unifying pattern. His first five novels, dealing with youth in search of identity, are masterful comic achievements that anticipate the black humorists in their insistence that man's inner life can be affected only by Hollywood movies and science fiction stories. Where the early novels are episodic, *Eternal Fire* (Vanguard, 1963) reveals a strengthened artistic vision within a solid social framework, a comic-demonic version of human experience laid in the spoiled Eden of the South. In this novel the traditional quest apparently has at last found fulfillment. —A.C.H.

Thomas Wolfe

3027. Cracroft, Richard H. *A Pebble in the Pool: Organic Theme and Structure in Thomas Wolfe's YOU CAN'T GO HOME AGAIN*, MFS, 17:4, Win 1971/72, 533-553. The nearly universal attack on the apparent formlessness of this work (1940) is unjust. Wolfe thought of the book as a "series of concentric circles" produced by a pebble dropped in a pool. The pebble-in-the-pool and the web images describe the basic structure of the novel and reveal a "sophisticated literary craftsmanship": "George Webber becomes the pebble in the pool, and as the circles radiate outward from the self, the point of impact, George as individual, artist and Everyman, experiences a gradual metamorphosis from romantic solipsist to social realist." —W.E.

3028. Dessner, Lawrence Jay. *Thomas Wolfe's Mr. Katamoto*, MFS, 17:4, Win. 1971/72, 561-565. Mr. Katamoto in *You Can't Go Home Again* (1940) is a projection in parody, as well of Webber-Wolfe as of W. O. Gant, the mortuary sculptor and father of Gant-Wolfe. "The death of Katamoto projects both the death of Webber-Wolfe's lesser self and a reenactment of the death of the father and a replacement or at least fusion of the identities of father and son." —W.E.

Drama

3029. James, Norman. *The Living Theatre: Its Use of the Stage*, JAAC, 29:4, Sum. 1971, 475-483. The experiments of the Living Theater attempt to involve the audience and shock them into a deeper awareness of certain issues. By means of physical contact and nakedness, players and audience come closer together. By losing the inhibitions and prejudices that divide people from one another, all are free to join together in protest against divisive forces. *Mysteries and Smaller Pieces* relies more on a framework than does *Paradise Now*, but both have the aim of awakening the "sense-responses of the spectators, and thus their capacity for feeling pity and terror." The

boredom and longueurs of the Living Theater can have dramatic significance; and while their experiments are important, more self-examination is needed for the production of less flawed pieces. —R.T.C.

Fiction

3030. Baker, Donald G. **From Apartheid to Invisibility: Black Americans in Popular Fiction**, MQ, 13:4, Sum. 1972, 365-385. Written largely for a middle-class audience, American bestsellers reflect the dominant culture's racial attitudes. The initial period (1900-1921) found popular novelists (particularly the southern writers) subscribing to a white America with the blacks perceived as inferior. In the second period (1922-1938), the black man was becoming increasingly less visible in popular novels; anti-black sentiments were less bellicose, but blacks were still held to be inferior and uncivilized. From 1939 to 1960 blacks received scant attention; three writers, however—Smith, Yerby, and Lewis—did advance a more positive image of blacks. With more political power since 1960, blacks have become more visible in popular fiction. —R.C.P.

3031. Fuson, Ben. **Three Kansas Utopian Novels of 1890**, Extrap, 12:1, Dec. 1970, 7-24. [The article summarizes C. C. Dail's *Willmoth the Wanderer* or *The Man from Saturn*, Alvarado Fuller's *A. D. 2000*, and Cyrus Cole's *The Auroraphone*.] —W.R.

3032. Galloway, David D. **Clown and Saint: The Hero in Current American Fiction**, Crit, 7:3, Sp.-Sum. 1965, 46-64. The true roots of the contemporary American aesthetic sensibility lie in America's development as an urban society. The novelist is no less concerned than the sociologist with the variety of insidious threats to personal integrity offered by modern society. In resisting this fatal dissipation, two types of heroes emerge, the saint and the clown, who both suggest the resources of the human spirit to survive the profound shocks the 20th century offers. They are in conflict with a world that cripples the self. The clown withstands this reality; the saint transcends it. Saintly clowns and clownish saints both wage the battle of the spirit in a world of curtailed expectation, toward a refurbished vision of man. —M.A.G.

Cf.: Item 2901 and 2902.

IX. GENERAL

Rhetoric

Cf.: Item 2755.

WORLD LITERATURE IN ENGLISH AND RELATED LANGUAGES

IRELAND

William Butler Yeats

Cf.: Items 2867 and 2868.

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CONTRIBUTORS TO THIS ISSUE OF AES

Lawrence D. Berkoben, Stanislaus State College (Turlock, Ca.)
Sister Marion Callanan, Rosemont College
Richard L. Capwell, East Carolina University
Robert T. Chapman, Plaxtol, Kent, England
John T. Conway, Lackawanna, New York
James E. Davis, Ohio University
Joyce M. Donahoe, Greenville, Pennsylvania
Linnea Wennersten Ekberg, Brattleboro, Vermont
Willi Erzgräber, University of Freiburg, Germany
Sister Mary Eugene Gotimer, College of Mount St. Vincent
Mary Alice Grellner, Rhode Island College
William D. Hatfield, Rhode Island Junior College
A. C. Hoffman, Rhode Island College
Kathleen D. Holcomb, Angelo State University
Timothy E. Hunt, Northern Arizona University
Arlene R. Jacquette, Providence College
E. Nelson James, Northern Illinois University
James Joyce, San Francisco, California
Carolyn D. Lake, University of California (Berkeley)
Peter Lebetkin, New London Junior High School, Connecticut
T. O. Mallory, New Mexico Highlands University
Doris G. Marquit, University of Minnesota
J. Stephen Martin, University of Calgary, Alberta, Canada
Elizabeth Y. Mulliken, Midland Lutheran College, Nebraska
Barbara A. Paulson, Baltimore, Maryland
James Martin Peavler, Northern Illinois University
Annamarie W. Peterson, California State University (Northridge)
Raymond C. Phillips, Jr., Western Maryland College
Robert Reilly, Rider College
William Reynolds, Hope College
Thomas W. Ross, Colorado College
Charity M. Roth, State University of New York (Albany)
Martha Seabrook, University of Maryland
Herman E. Spivey, University of Florida
Edna L. Steeves, University of Rhode Island
Theodore A. Stroud, Drake University
Larry K. Uffelman, Mansfield State College
Michael J. Volz, Eastern Montana College
Arthur E. Waterman, Georgia State University
Sister Mary Anthony Weinig, Rosemont College
Sidney Howard White, University of Rhode Island

INDEX OF JOURNALS AND MONOGRAPHS ABSTRACTED IN VOLUME 16 OF AES, 1972-1973

Compiled by
Katheryn Paullus
University of Colorado

CODE for Periodicals: **Journal Abbreviation**, Journal Name (Journal Address), (**Issue No.** for Vol. 16 of **AES** in which the abstracts appear), Volume: Number, Date of Journal. When several issues of the same volume of a journal are covered, subsequent entries begin with the issue number. When abstracts from the same number of a journal appear in two or more issues of **AES**, the multiple issues are listed thus: (1&2).

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Periodicals

- A—
- Agenda** Agenda (5 Cranbourne Ct., Albert Bridge Rd., London SW11 4PE, England), (4) 9:1, Win. 1971; 2/3, Sp./Sum. 1971.
- AI** American Imago (46 E. 73rd St., N.Y., N.Y. 10021), (9&10) 28:4, Win. 1971.
- AInt** Art International (Via Maraini 17-A, 6900 Lugano, Switzerland), (7) 16:5, May 20, 1972.
- Akros** Akros (14 Parklands Ave., Penwortham, Preston, PR1 PQL, England), (9) 6:16, Apr. 1971.
- AL** American Literature (Box 6667, Coll. Sta., Durham, N.C. 27708), (4) 43:2, May 1971; 3, Nov. 1971.
- Alor** Alabama Review (Auburn U., Auburn, Al. 36830), (2) 24:3, July 1971.
- ALS** Australian Literary Studies (Eng. Dept., U. of Tasmania, 7001 Hobart, Tas., Australia), (4) 5:1, May 1971; (9) 2, Oct. 1971.
- AmTQ** American Transcendental Quarterly (Drawer 1080, Hartford, Ct. 06101), (3) 5:2, 1970; (3) 3, 1970; 4, 1970; 6:1, 1970; 2, 1970; 3, 1970; 4, 1970; (8) 7:1, Sum. 1970; 2, 1970.
- AN&Q** American Notes and Queries (31 Alden Rd., New Haven, Ct. 06515), (9) 10:5, Jan. 1972; 6, Feb. 1972; 7, Mar. 1972.
- ANeptune** American Neptune (Peabody Mus., Salem, Ma. 01970), (4) 32:2, Apr. 1972.
- Anglia** Anglia: Zeitschrift für Englische Philologie (Max Niemeyer Verlag, 74 Tübingen, Pfrondorfer Str. 4, Germany), (4) 89:3, 1971; 4, 1971; (6) 90:1/2, 1972; (10) 3, 1972.
- AnR** Antigoniash Review (Eng. Dept., St. Francis Xavier U., Antigoniash, N.S., Canada), (3) 7, Aut. 1971; 8, Win. 1972; 9, Sp. 1972; (6) 10, Sum. 1972.
- AQ** American Quarterly (Box 1, Logan Hall, U. of Pa., Philadelphia, Pa. 19174), (1) 23:2, 1971.
- Archiv** Archiv für das Studium der Neueren Sprachen und Literaturen (Ang. Seminar der U., Augustinerstrasse 15, Heidelberg, Germany), (3) 207:3, Sept. 1970; 4, Nov. 1970; 5, Jan. 1971; (8) 6, Apr. 1971; (9) 208:2, Sept. 1971.
- AS** American Speech (Eng. Dept., U. of Ga., Athens, Ga. 30601), (5) 43:3, Oct. 1968.
- ASch** American Scholar (1811 Q St. NW, Washington, D.C. 20009), (2) 41:2, Sp. 1972; (9) 3, Sum. 1972; 4, Aut. 1972.
- A-SJ** Anglo-Soviet Journal (Soc. for Cult. Relations with the USSR, 118 Tottenham Ct. Rd., London W1, England), (8) 32:2, Jan. 1972; 3, May 1972.
- AUMLA** AUMLA: Journal of the Australasian Language and Literature Association (James Cook U. of N. Queensland, Box 999, Townsville 4810, Queensland, Australia), (6) 36, Nov. 1971; (8) 37, May 1972.
- AUR** Aberdeen University Review (Math. Dept., King's Coll., Aberdeen AB9 2UB, Scotland), (4) 44:3, Sp. 1972.
- AusQ** Australian Quarterly (Aus. Inst. of Pol. Sci., Hosking House, Penfold Pl., Sydney 2000, Australia), (2&3) 36:1, Mar. 1964; (6) 2, June 1964; 4, Dec. 1964.
- AzQ** Arizona Quarterly (U. of Az., Tucson, Az. 85721), (7) 26:3, Aut. 1970; 4, Win. 1970; 27:1, Sp. 1971.
- B—
- B&B** Books and Bookmen (Hanson Books, Artillery Mansions, 75 Victoria St., London, SW1, England), (5) 16:11, Aug. 1971.
- BakSJ** Baker Street Journal (33 Riverside Dr., N.Y., N.Y. 10023), (1) 22:1, Mar. 1972; (3) 2, June 1972; (6) 3, Sept. 1972; (10) 4, Dec. 1972.
- BBCS** Bulletin of the Board of Celtic Studies (U. Registry, Cathay's Pk., Cardiff, Wales), (8) 24:4, May 1972.
- BBN** British Book News (Albion House, 59 New Oxford St., London WC1A 1BP, England), (4) May 1969; (7) June 1970; Aug. 1970; Sept. 1970; Oct. 1970.
- BC** Book Collector (58 Frith St., London W1, England), (6) 21:1, Sp. 1972; 2, Sum. 1972.
- Biblio** Bibliothek (U. Lib., Stirling FK9 4LA, Scotland), (2) 5:2, 1969; 7-8, 1970.
- BJA** British Journal of Aesthetics (90A St. John's Wood High St., London NW8, England), (1) 7:4, Oct. 1967; 8:1, Jan. 1968.
- BJRL** Bulletin of the John Rylands Library (Manchester M3 3EH, England), (1) 54:1, Aut. 1971; (4) 2, Sp. 1972.
- BISch** Black Scholar (Box 908, Sausalito, Ca. 94965), (4) 2:10, June 1971; 3:1, Sept. 1971.
- BMQ** British Museum Quarterly (London WC1, England), (5) 34:3-4, 1970.
- Brown** Browning Newsletter (Armstrong-Browning Lib., Box 6336, Baylor U., Waco, Tx. 76706), (4) No. 8, Sp. 1972.
- BS** Blake Studies (Eng. Dept., II. State U., Normal, Il. 61761), (6) 3:1, Fall 1970; 2, Sp. 1971.
- BuR** Bucknell Review (Bucknell U., Lew-

- isburg, Pa. 17837), (3) 19:3, Win. 1971; (9) 20:1, Sp. 1972.
- Busara** Busara (Eng. Dept., U. of Nairobi, Box 30197, Nairobi, Kenya), (4) 2:3, 1969.
- C—
- CaribQ** Caribbean Quarterly (Extra-Mural Studies Dept., U. of the W.I., Box 42, Mona, Kingston 7, Jamaica), (3) 17:2, June 1971.
- CaSE** Carnegie Series in English (Eng. Dept., Carnegie Inst. of Tech., Pittsburgh, Pa. 15213), (6) 12, 1972.
- CathLW** Catholic Library World (115 N. Mason St., Appleton, WI. 54911), (1) 38:5, Jan. 1967; 7, Mar. 1967; 39:3, Nov. 1967; 40:6, Feb. 1969; 8, Apr. 1969; 9, May-June 1969.
- CCC** College Composition and Communication (Eng. Dept., U. of Wa., Seattle, Wa. 98105), (1) 20:5, Dec. 1969; (4) 22:3, Oct. 1971; (5) 21:2, May 1970; 3, Oct. 1970.
- CEA** CEA Critic (Centenary Coll. of La., Box 4188, Shreveport, La. 71104), (1) 34:2, Jan. 1972; 3, Mar. 1972; (4) 4, May 1972.
- CentR** Centennial Review (110 Morrill Hall, Mi. State U., E. Lansing, Mi. 48823), (4) 15:1, 1971; 2, 1971; 3, 1971; 4, 1971; (10) 16:1, 1972; 2, 1972.
- ChauR** Chaucer Review (S42 Burrows Bldg. S., Pa. State U., U. Pk., Pa. 16802), (6) 2:2, Fall 1967; 3, Win. 1968; 4, Sp. 1968; 6:3, Win. 1972; 4, Sp. 1972.
- ChSRev** Christian Scholar's Review (955 La Paz Rd., Santa Barbara, Ca. 93018), (4&9) 1:3, Sp. 1971; (9) 2:1, Fall 1971.
- Cithara** Cithara (St. Bonaventure U., St. Bonaventure, N.Y. 14778), (5) 10:1, Dec. 1970; (6) 2, May 1971; (8) 11:1, Nov. 1971.
- CJ** Classical Journal (Classics Dept., Fl. State U., Tallahassee, Fl. 32306), (8) 67:1, Oct.-Nov. 1971.
- CJFo** Chicago Jewish Forum (Benjamin Weintraub, 173 W. Madison St., Chicago, Il. 60602), (2) 25:3, Sp. 1967; (3) 4, Sum. 1967; 26:1, Fall 1967; 2, Win. 1967; 27:2, Win. 1968; 3, Sp. 1969.
- CLAJ** College Language Association Journal (Morgan State Coll., Baltimore, Md. 21239), (5) 14:1, Sept. 1970; (6) 2, Dec. 1970; (8) 3, Mar. 1971.
- CLit** Contemporary Literature (600 N. Park St., U. of Wi., Madison, WI. 53706), (7) 11:1, Win. 1970; 2, Sp. 1970; 3, Sum. 1970; 4, Aut. 1970; 12:1, Win. 1971; (9) 2, Sp. 1971.
- CLQ** Colby Library Quarterly (Colby Coll. Lib., Waterville, Me. 04901), (3) 9:2, June 1970.
- CLS** Comparative Literature Studies (2054 Foreign Lang. Bldg., U. of Il., Urbana, Il. 61801), (1) 8:4, Dec. 1971; (2) 9:1, Mar. 1972; (3) 2, June 1972; (9) 3, Sept. 1972.
- ColQ** Colorado Quarterly (134 Hellems, U. of Co., Boulder, Co. 80302), (4) 20:4, Sp. 1972; (10) 16:1, Sum. 1972; 21:1, Sum. 1972.
- ColuF** Columbia Forum (612 W. 114th St., N.Y., N.Y. 10025), (8) n.s., 1:1, Win. 1971; 2, Sp. 1972.
- Commentary** Commentary (165 E. 56th St., N.Y., N.Y. 10022), (2) 53:3, Mar. 1972; 4, Apr. 1972.
- Common** Commonweal (232 Madison Ave., N.Y., N.Y. 10016), (1) 91:3, Oct. 17, 1969; 10, Dec. 5, 1969; 21, Feb. 27, 1970.
- Conch** Conch (Eng. Dept., U. of Tx., Austin, Tx. 78712), (5) 1:1, Mar. 1969; 2, Sept. 1969.
- Conrad** Conradiana (Box 4229, Tx. Tech U., Lubbock, Tx. 79409), (3) 2:3, Sp. 1969-70; (5) 3:1, 1970-71.
- Comm** Cornhill Magazine (50 Albemarle St., London W1X 4BD, England), (7) No. 1063, Sp. 1970; 1064, Sum. 1970; 1065, Aut. 1970; 1066, Win. 1970/71; 1067, Sp. 1971; 1068, Sum. 1971; 1069, Aut. 1971.
- CR** Critical Review (Eng. Dept., U. of Melbourne, Parkville, Victoria 3052, Australia), (10) 15, 1972.
- Cresset** Cresset (Valparaiso U., Valparaiso, In. 46383), (9) 34:1, Nov. 1970; 4, Feb. 1971; 5, Mar. 1971; 9, Sept. 1971; 35:3, Jan. 1972; 4, Feb. 1972; 5, Mar. 1972; 7, May 1972.
- Crit** Critique (Eng. Dept., Ga. Inst. of Tech., Atlanta, Ga. 30332), (1&10) 9:1, 1966; (10) 7:3, Sp.-Sum. 1965; 9:2, 1967; 3, 1967; 10:1, 1967; 11:1, 1968; 2, 1968-69; 3, 1969.
- Criticism** Criticism (Eng. Dept., Wayne State U., 5980 Cass Ave., Detroit, Mi. 48202), (4) 12:1, Win. 1970; 2, Sp. 1970; (6) 3, Sum. 1970; (7) 13:3, Sum. 1971; (7&8) 4, Fall 1971.
- CritP** Critique: Revue Generale des Publications Francaises et Etrangeres (Paris) (Editions du Minuit, 7 rue Bernard-Palissy, Paris 1Ve, France), (7) 26:274, Mar. 1970; 276, May 1970; 279-280, Aug.-Sept. 1970; (9) 273, Feb. 1970; 277, June 1970; 281, Oct. 1970.
- CritQ** Critical Quarterly (Eng. Dept., The U., Manchester M13 9PL, England), (2) 13:4, Win. 1971; (8) 14:1, Sp. 1972; 2, Sum. 1972.
- D—
- DenverQ** Denver Quarterly (U. of Denver, Denver, Co., 80210), (4) 6:3, Aut. 1971.
- Descant** Descant (Eng. Dept., TCU Sta., Fort Worth, Tx. 76129), (10) 16:3, Sp. 1972.
- DHLR** D. H. Lawrence Review (Box 1799, U. of Ar., Fayetteville, Ar. 72701), (4) 3:2, Sum. 1970; 3, Fall 1970; 4:1, Sp. 1971; 3, Fall 1971; (9) 5:1, Sp. 1972; 2, Sum. 1972.
- Dialogist** Dialogist (Box 276, King's Coll., Wilkes-Barre, Pa. 18702), (4) 1:1, Sp. 1969; 2, Sum. 1969; 3, Fall 1969; (5) 2:1, Sp. 1970; 2, Sum. 1970.
- Dickensian** Dickensian (48 Doughty St., London WC1N 2LF, England), (3&4) 68:367, May 1972; (9) 368, Sept. 1972.
- DIIR** Dillman Review (U. of the Philippines Lib., Dillman, Quezon City D-505, Philippines), (9) 18:1, Jan. 1970; 2, Apr. 1970.
- DLAJ** DeKalb Literary Arts Journal (DeKalb Coll., Clarkston, Ga. 30021), (5) 5:1, 1971.
- DR** Dalhousie Review (Dalhousie U., Halifax, N.S., Canada), (7) 49:1, Sp. 1969; 2, Sum. 1969; 3, Aut. 1969; 4, Win. 1969-70; 50:1, Sp. 1970; 2, Sum. 1970; 3, Aut. 1970; 4, Win. 1970-71; 51:1, Sp. 1971; 2, Sum. 1971; (9) 3, Aut. 1971; 4, Win. 1971-72; 52:1, Sp. 1972.
- Drama** Drama: The Quarterly Theatre Review (9 Fitzroy Sq., London W1P 6AE, England), (7) No. 87, Win. 1967.
- DramR** Drama Review (Rm. 73, 32 Washington Pl., N.Y., N.Y. 10003), (4) 15:3, Sp. 1971; 3a, Sum. 1971; 4, Fall 1971.

- DSNL** Dickens Studies Newsletter (South. Ill. U., Carbondale, Ill. 62901), (2) 3:1, Mar. 1972; (4) 2, June 1972; (9) 3, Sept. 1972.
- DUJ** Durham University Journal (Elvet Riverside, New Elvet, Durham, England), (2) 64:2, Mar. 1972; (8) 3, June 1972.
- DuqR** Duquesne Review (ceased pub.), (4) 16:1, Sp. 1971.
- E—
- E&S** Essays and Studies (29 Exhibition Rd., London SW7, England), (3) 24, 1971.
- EA** Etudes Anglaises (129 Avenue du General-de-Gaulle, 92170, Vanves, France), (2) 20:4, Oct.-Dec. 1967.
- EAmL** Early American Literature (Eng. Dept., Bartlett Hall, U. of Ma., Amherst, Ma. 01002), (2) 7:1, Sp. 1972; (10) 2, Fall 1972.
- Edda** Edda (U. i Tromsø, Postboks 986, 9001 Tromsø, Norway), (4) No. 4, 1971.
- EE** Enlightenment Essays (1126 W. Granville Ave., Room 29, Chicago, Ill. 60660), (3) 1:3/4, 1970; 2:1, 1971; 2, 1971; (10) 3/4, 1971.
- Elre** Elre-Ireland (Box 5026, Coll. of St. Thomas, St. Paul, Min. 55105), (3) 7:1, Sp. 1972; (6) 2, Sum. 1972; (6&7) 3, Aut. 1972.
- EJ** English Journal (Box 112, E. Lansing, Mi. 48823), (3) 60:4, Apr. 1971; 5, May 1971; 6, Sept. 1971; (8) 7, Oct. 1971; (9) 8, Nov. 1971.
- ELH** (Journal of) English Literary History (Johns Hopkins U., Baltimore, Md. 21218), (6) 37:1, Mar. 1970; (8) 2, June 1970; 3, Sept. 1970.
- ELRen** English Literary Renaissance (Eng. Dept., Bartlett Hall, U. of Ma., Amherst, Ma. 01002) (9) 1:3, Aut. 1971; 2:1, Win. 1972.
- ELT** English Literature in Transition (Eng. Dept., Az. State U., Tempe, Az. 85281), (6) 12:3, 1969; (8) 4, 1969.
- EM** English Miscellany (Storia Lettera, Via Zanardelli 1 00186, Rome, Italy), (1) 21, 1970; (7) 22, 1971.
- Encounter** Encounter (59 St. Martin's Ln., London WC2N 4JS, England), (9) 37:4, Oct. 1971; 5, Nov. 1971; 38:1, Jan. 1972; 2, Feb. 1972; 3, Mar. 1972; 5, May 1972; 6, June 1972; 39:1, July 1972; 2, Aug. 1972; 4, Oct. 1972.
- English** English (London) (1 Brockmere, 43 Wray Pk. Rd., Reigate, Surrey, England), (3) 20:107, Sum. 1971; (9) 108, Aut. 1971; 21:109, Sp. 1972; 110, Sum. 1972.
- EngQ** English Quarterly (U. of Waterloo, Waterloo, Ont., Canada), (7) 4:4, Win. 1971.
- ERec** English Record (State U. Coll., Oneonta, N.Y. 13820), (2) 22:3, Sp. 1972; (10) 23:1, Fall 1972.
- ESA** English Studies In Africa (Witwatersrand U. Press, Jan Smuts Ave., Johannesburg, S. Africa), (2) 14:2, Sept. 1971; (3) 7:2, Sept. 1964; 8:2, Sept. 1965; 15:1, Mar. 1972.
- ESQ** Emerson Society Quarterly (Eng. Dept., Wa. State U., Pullman, Wa. 99163), (3) No. 57, 4th Qt., Pts. 1, 2, Supp., 1969.
- Esquire** Esquire (488 Madison Ave., N.Y., N.Y. 10022), (1) 77:2, Feb. 1972; 3, Mar. 1972; 4, Apr. 1972; (1&2) 5, May 1972; (3) 78:2, Aug. 1972; 3, Sept. 1972; (8) 4, Oct. 1972; 5, Nov. 1972; 6, Dec. 1972.
- ESRS** Emporia State Research Studies (Ks. State Teacher's Coll., Emporia, Ks. 66802), (9) 20:4, June 1972; 21:1, Sum. 1972.
- EWN** Evelyn Waugh Newsletter (Eng. Dept., Nassau Comm. Coll., State U., Garden City, N.Y. 11530), (9) 5:3, Win. 1971; 6:1, Sp. 1972.
- ExNMS** Extracts, The Newsletter of the Melville Society (Eng. Dept., U. of Pa., Philadelphia, Pa. 19104), (7) No. 8, May 3, 1971; 10, Jan. 1972; 11, May 1972; Pamphlet, 1972; (10) 12, Oct. 1972.
- Expr** Expression: Journal of the English Society of Lesotho, South Africa (Student Publication), (U. of Botswana, Lesotho & Swaziland, Roma, Lesotho, S. Africa), (7) 1:1, 1970; 2:2, Feb. 1971.
- Extrap** Extrapolation: A Science-Fiction Newsletter (Box 3186, Coll. of Wooster, Wooster, Oh. 44691), (2) 7:2, May 1966; 8:1, Dec. 1966; 2, May 1967; 9:1, Dec. 1967; 2, May 1968; 10:1, Dec. 1968; (4) 9:2, May 1968; (6) 13:1, Dec. 1971; (10) 10:2, May 1969; 11:1, Dec. 1969; 2, May 1970; 12:1, Dec. 1970; 2, May 1971; 13:2, May 1972.
- F—
- ForumH** Forum (Houston) (U. of Houston, Houston, Tx. 77004), (3) 9:3, Fall-Win. 1972.
- FQ** Four Quarters (LaSalle Coll., 20th & Olney Aves., Philadelphia, Pa. 19141), (10) 21:4, May 1972.
- FrSt** Franciscan Studies (Franciscan Inst., St. Bonaventure U., St. Bonaventure, N.Y. 14778), (1) 23:1, 1963; 30:8, 1970.
- G—
- GaR** Georgia Review (U. of Ga., Athens, Ga. 30602), (2) 25:3, Fall 1971; (9) 4, Win. 1971; 26:1, Sp. 1972.
- Genre** Genre (Eng. Dept., State U. Coll., Plattsburgh, N.Y. 12901), (8) 3:4, Dec. 1970.
- GGRC** Gazette of the Grolier Club, (3) n.s., No. 5, Oct. 1967; 11, Oct. 1969; 17, May 1972.
- GR&B** Greek, Roman, and Byzantine Studies (Box 4715, Duke Sta., Durham, N.C. 27706), (1) 6:2, Sum. 1965; 4, Win. 1965.
- H—
- HemN** Hemingway Notes (Eng. Dept., Dickinson Coll., Carlisle, Pa. 17013), (3) 1:1, Sp. 1971; 2, Fall 1971.
- Heph** Hephastos (Off. for Humanistic Res., St. Joseph's Coll., Philadelphia, Pa. 19131), (10) 1:1, Sum. 1970.
- Hermathena** Hermathena (Trinity Coll., Dublin 2, Ireland), (10) 113, Sum. 1972.
- Horizon** Horizon (551 5th Ave., N.Y., N.Y. 10017), (6) 12:4, Aut. 1970.
- HudR** Hudson Review (65 E. 55th St., N.Y., N.Y. 10022), (9) 24:4, Win. 1971-72; 25:1, Sp. 1972.
- I—
- IEBY** Iowa English Bulletin Yearbook (formerly Iowa English Yearbook) (Ia. State U., Ames, Ia. 50012), (2&3) 21:3, Fall 1971.
- IJS** Indian Journal of English Studies (4) 7, 1966; 9, 1968; 10, 1969; 11, 1970.
- IRQ** Illinois Quarterly (Ill. State U., Nor-

- mal, II. 61761), (3) 34:3, Feb. 1972; 4, Apr. 1972.
- IndS** Independent Shavian (14 Washington Pl., N.Y., N.Y. 10003), (3) 10:3, Sp. 1972; (4) 11:1, Fall 1972.
- J—
- JA** Jahrbuch für Amerikastudien (Ang. Seminar, D 69 Heidelberg 2, Augustinergrasse 15, Germany), (3) 16, 1971.
- JAAC** Journal of Aesthetics and Art Criticism (Phil. Dept., Temple U., Philadelphia, Pa. 19122), (3) 30:1, Fall 1971; 2, Win. 1971; 3, Sp. 1972; (10) 28:2, Win. 1969; 3, Sp. 1970; 4, Sum. 1970; 29:1, Fall 1970; 2, Win. 1970; 3, Sp. 1971; 4, Sum. 1971; 30:4, Sum. 1972.
- Jaj** Jamaica Journal (Inst. of Jamaica, 12-16 E. St., Kingston, Jamaica, W.I.), (6) 3:4, Dec. 1969; 4:1, Mar. 1970.
- JAmS** Journal of American Studies (The U., Manchester M13 9PL, England), (2) 5:2, Aug. 1971; (9) 3, Dec. 1971; (10) 6:1, Apr. 1972.
- JBlackS** Journal of Black Studies (U. of Ca., Los Angeles, Ca. 90024), (1) 2:3, Mar. 1972; (3) 4, June 1972.
- JBS** Journal of British Studies (Hist. Dept., Brown U., Providence, R.I. 02912), (5) 9:2, May 1970; 10:1, Nov. 1970; 11:1, Nov. 1971.
- JCL** Journal of Commonwealth Literature (Sch. of Eng., U. of Leeds, Leeds LS2 9JT, England), (6) 7:1, June 1972.
- JGE** Journal of General Education (Pa. State U. Press, U. Park, Pa. 16802), (8) 23:3, Oct. 1971; 24:2, July 1972; (9) 23:2, July 1971.
- JNALA** Journal of the New African Literature and the Arts (Third Press, 444 Central Park W., N.Y., N.Y. 10025), (4) 9&10, Sp.-Win. 1971.
- JNatT** Journal of Narrative Technique (Eng. Dept., Eastern Mi. U., Ypsilanti, Mi. 48197), (2) 1:3, Sept. 1971.
- K—
- KJ** Kipling Journal (18 Northumberland Ave., London WC2N 5BJ, England), (2) 39:181, Mar. 1972; (6) 182, June 1972; (9) 183, Sept. 1972.
- L—
- L&P** Literature and Psychology (Eng. Dept., Fairleigh Dickinson U., Teaneck, N.J. 07666), (2) 21:1, 1971; 2, 1971; (6) 3, 1971; 4, 1971.
- Lang&S** Language and Style (Eng. Dept., Southern Ill. U., Carbondale, Ill. 62901), (4) 4:2, Sp. 1971.
- LaS** Louisiana Studies (La. Studies Inst. of Northwestern State U., Natchitoches, La. 71457), (5) 10:4, Win. 1971.
- LCUT** Library Chronicle of the University of Tx. (Lamar Lib., U. of Tx., Austin, Tx. 78712), (9) n.s., No. 1, Mar. 1970; 2, Nov. 1970.
- LibR** Library Review (Holmes McDougall, Ltd., 98-100 Holm St., Glasgow G2 6SN, Scotland), (3) 22:5, Sp. 1970; 6, Sum. 1970; 7, Aut. 1970.
- Library** Library (Eng. Dept., U. of Birmingham, Birmingham B15 2TT, England), (6) 5th Ser., 27:1, Mar. 1972; 2, June 1972.
- Ling** Linguistics (Mouton & Co., The Hague, Netherlands), (9) 23, July 1966.
- Listener** Listener and BBC Television Review (Broadcasting House, London W1A 1AA, England), (8) 85:2191, Mar. 25, 1971; 2193, Apr. 8, 1971; 2194, Apr. 15, 1971; 2198, May 13, 1971; 2202, June 10, 1971.
- LitCr** Literary Criterion (Professor's Quarters, U. of Mysore-9, India), (3&5) 9:1, Win. 1969.
- LJ** Library Journal (1180 Ave. of the Americas, N.Y., N.Y. 10036), (2) 95:4, Feb. 15, 1970; 12, June 15, 1970; 96:22, Dec. 15, 1971.
- LMI** Literaturma Mislul (Bulgarian Acad. of Sci., 4 Serdika St., Sofia, Bulgaria), (2) 15:4, 1971.
- LonMag** London Magazine (30 Thurloe Pl., London SW7, England), (7) 10:8, Nov. 1970; 9, Dec. 1970; 10, Jan. 1971; 11, Feb. 1971; 12, Mar. 1971; 11:1, Apr./May 1971; 2, June/July 1971; 5, Dec./Jan. 1971/72; 6, Feb./Mar. 1972.
- LonR** London Review (7 The Priory, Priory Pk., Blackheath, London SE3, England), (10) 7, Win. 1971; 8, Win. 1971-72.
- M—
- MalR** Malahat Review (U. of Victoria, Victoria, B.C., Canada), (7) No. 22, Apr. 1972.
- Manus** Manuscripta (3655 W. Pine Blvd., St. Louis, Mo. 63108), (1) 15:3, Nov. 1971; (7) 16:1, Mcr. 1972.
- MarkR** Markham Review (Horrnmann Lib., Wagner Coll., Staten Is., N.Y. 10301), (7) 2:4, Oct. 1970; (7&8) 5, Feb. 1971.
- MD** Modern Drama (Grad. Cent. for Study of Drama, Massey Coll., U. of Toronto, Toronto, M5S 2E1, Ont., Canada), (1) 14:3, Dec. 1971; (4&5) 4, Feb. 1972; (6) 15:1, May 1972; (10) 2, Sept. 1972.
- MeanJln** MeanJln Quarterly (34 Story St., Parkville N2, Victoria, Australia), (2, 3&4) 30:1, Mar. 1971; (3) 2, June 1971; 3, Sept. 1971; (5) 4, Dec. 1971; (6) 31:1, Mar. 1972.
- MeditR** Mediterranean Review (Orient, N.Y. 11957), (4) 1:2, Win. 1971; 3, Sp. 1971.
- MFS** Modern Fiction Studies (Eng. Dept., Purdue U., Lafayette, In. 47907), (10) 17:3, Aut. 1971; 4, Win. 1971/72.
- MHSB** Missouri Historical Society Bulletin (Jefferson Mem. Bldg., St. Louis, Mo. 63122), (6) 25:3, Apr. 1969; (9) 26:4, July 1970; 27:1, Oct. 1970.
- MIAc** Michigan Academician (Tuomy House, 2117 Washtenaw Ave., Ann Arbor, Mi. 48104), (7) 3:1, Sum. 1970; 2, Fall 1970; 4, Sp. 1971; (9) 4:1, Sum. 1971; 2, Fall 1971.
- MIIN** Mill Newsletter (Victoria Coll., U. of Toronto, Toronto 181, Ont., Canada), (5) 6:1, Fall 1970; 7:2, Sp. 1971.
- MLQ** Modern Language Quarterly (Parrrington Hall, U. of Wa., Seattle, Wa. 98195), (2) 31:1, Mar. 1970; 2, June 1970; (3) 3, Sept. 1970; 4, Dec. 1970; (5) 32:1, Mar. 1971; 2, June 1971; (10) 3, Sept. 1971; 4, Dec. 1971.
- ModA** Modern Age (Found. for Foreign Affairs, 743 N. Wabash Ave., Chicago, Ill. 60611), (9) 16:1, Win. 1972; 2, Sp. 1972; 3, Sum. 1972.
- MoOc** Modern Occasions (Box 2073, Brandaels U., Waltham, Ma. 02154), (8) 1:1, Fall 1970; 2, Win. 1971.
- Mosaic** Mosaic (208 Tier Bldg., U. of Manitoba, Winnipeg, Man., Canada), (5)

- 5:1, Fall 1971; (6) 4, Sum. 1972; (9) 2, Win. 1971-72.
- MP** Modern Philology (U. of Chicago, 1050 E. 59th St., Chicago, Ill. 60637), (3) 69:2, Nov. 1971; (6) 3, Feb. 1972; 4, May 1972.
- MQ** Midwest Quarterly (Ks. State Coll., Pittsburg, Ks. 66762), (3) 13:3, Sp. 1972 (10) 4, Sum. 1972.
- MQR** Michigan Quarterly Review (3032 Rackham Bldg., U. of Mi., Ann Arbor, Mi. 48104), (2) 11:1, Win. 1972.
- MS** Mediaeval Studies (Pontifical Inst., 59 Queen's Pk., Toronto 5, Ont., Canada), (9) 32, 1970; 33, 1971.
- MSE** Massachusetts Studies in English (Bartlett Hall, U. of Ma., Amherst, Ma. 01002), (9) 3:1, Sp. 1971; (10) 2:4, Fall 1970.
- MSprak** Moderna Språk (Box 350 12, 400 24 Göteborg 35, Sweden), (10) 65:1, 1971; 2, 1971; 3, 1971.
- MTJ** Mark Twain Journal (Kirkwood, Mo. 63122), (6) 16:1, Win. 1971-72; (8) 2, Sum. 1972.
- MusQ** Musical Quarterly (G. Schirmer, 609 5th Ave., N.Y., N.Y. 10017), (3) 57:3, July 1971.
- N—
- N&Q** Notes and Queries (Eng. Faculty Lib., Manor Rd., Oxford OX1 3UQ, England), (2) 19:1, Jan. 1972; 2, Feb. 1972; 3, Mar. 1972; 4, Apr. 1972; (3) 5, May 1972; (5) 6, June 1972; (8) 7, July 1972; 8, Aug. 1972; 9, Sept. 1972.
- Nation** Nation (333 6th Ave., N.Y., N.Y. 10014), (10) 212:5, Feb. 1, 1971; 10, Mar. 8, 1971; 18, May 3, 1971; 26, June 28, 1971.
- NotR** National Review (150 E. 35th St., N.Y., N.Y. 10016), (7) 23:43, Nov. 5, 1971.
- NCF** Nineteenth-Century Fiction (2319 Rolfe Hall, U. of Ca., Los Angeles, Ca. 90024), (1) 22:4, Mar. 1968; 23:1, June 1968; 2, Sept. 1968; 3, Dec. 1968; 4, Mar. 1969.
- NCLit** Notes on Contemporary Literature (550 N. White St., Carrollton, Ga. 30117), (7) 1:1, Jan. 1971; 2, Mar. 1971; 3, May 1971; (9) 5, Nov. 1971; (9&10) 4, Sept. 1971.
- NDQ** North Dakota Quarterly (U. of N.D., Grand Forks, N.D. 58201), (4) 39:1, Win. 1971.
- NEQ** New England Quarterly (Hubbard Hall, Brunswick, Me. 04011), (3) 44:3, Sept. 1971; 4, Dec. 1971.
- Niekas** Niekas (Belknap Coll., Center Harbor, N.H. 03226), (2) 18:5, Sp. 1967.
- NL** New Letters (U. of Mo., Kansas City, Mo. 64110), (2) 33:2, Win. 1971; (3) 3, Sp. 1972.
- NLB** Newberry Library Bulletin (60 W. Walton St., Chicago, Ill. 60610), (4) 6:8, July 1971.
- NLR** New Left Review (7 Carlisle St., London W1V 6NL, England), (9) No. 62, July-Aug. 1970.
- NLWJ** National Library of Wales Journal (Aberystwyth, Cards., Wales), (8) 17:2, Win. 1971; (8&9) 3, Sum. 1972.
- NM** Neuphilologische Mitteilungen (Por-thania, The U. 00100 Helsinki 10, Finland), (2) 70:1, 1969; 2, 1969; 3, 1969.
- NMW** Notes on Mississippi Writers (Eng. Dept., U. of South. Ms., South. Sta., Box 433, Hattiesburg, Ms. 39401), (6) 5:1, Sp. 1972.
- NRam** New Rambler (Broadmead Eynsford Rd., Farningham, Kent, England), (9) C.11, Aut. 1971.
- NS** Neueren Sprachen (6000 Frankfurt am Main, Hochstr. 31, Germany), (6) 20:12, Dec. 1971; 21:1, Jan. 1972.
- NSt** New Statesman (Gt. Turnstile Rd., London WC1V 7HJ, England), (7) July 23, 30, 1971; Aug. 13, 27, 1971; Sept. 24, 1971; Oct. 1, 3, 29, 1971; Nov. 12, 1971; Dec. 24, 1971; Jan. 28, 1972; Feb. 4, 18, 25, 1972; Mar. 3, 10, 1972; Apr. 7, 1972; May 5, 1972; June 2, 16, 30, 1972.
- NYRB** New York Review of Books (250 W. 57th St., N.Y., N.Y. 10019), (1) 8:6, Apr. 6, 1967; 7, Apr. 20, 1967; 8, May 4, 1967; 9, May 18, 1967; (2&3) 12, June 29, 1967.
- O—
- Okye** Okyeame (Inst. of African Studies, U. of Ghana, Legon, Ghana), (8) 2:1, 1964; 2, June 1965; 3:1, Dec. 1966.
- Orc** Orcrist (614 Langdon St., Madison, WI. 53703), (2) 1:1, 1966-1967; No. 2, 1967-1968; (5) 6, 1971-72.
- P—
- P&C** Poet and Critic (210 Pearson Hall, Ia. State U., Ames, Ia. 50010), (4) 7:1, 1972.
- P&R** Philosophy and Rhetoric (Phil. Dept., Penn St. U., 246 Sparks Bldg., U. Pk., Pa. 16802), (9) 4:3, Sum. 1971; 4, Fall 1971.
- PAAS** Proceedings of the American Antiquarian Society (Park Ave. & Salisbury Sts., Worcester, Ma. 01605), (2) 80:1, Apr. 13, 1970; 2, Oct. 21, 1970; 81:1, Apr. 21, 1971.
- ParfsR** Paris Review (45-39 171 Pl., Flushing, N.Y. 11358), (1) 13:52, Sum. 1971; (3) 14:53, Win. 1972.
- PBSA** Papers of the Bibliographical Society of America (Eng. Bldg. U10, U. of Tx., Austin, Tx. 78712), (6) 66:1, 1st Qt. 1972; 2, 2nd Qt. 1972.
- Personalist** Personalist (Sch. of Phil., U. of South. Ca., Los Angeles, Ca. 90007), (3) 48:2, Apr. 1967; 3, July 1967; 4, Oct. 1967; 49:1, Win. 1968.
- Phonetica** Phonetica (Deut. Spracharchiv, Adenauerallee 96, D-53, Bonn, Germany), (5) 11:3-4, 1964.
- Phylon** Phylon: The Atlanta University Review of Race and Culture (Atlanta U., Atlanta, Ga. 30314), (3) 33:1, 1968; (7) 2, Sum. 1972; (9) 3, Fall 1972.
- PLL** Papers on Language and Literature (South. Ill. U., Edwardsville, Ill. 62025), (2) 7:4, Fall 1971.
- PLPLS** Proceedings of the Leeds Philosophical and Literary Society (Brotherton Lib., U. of Leeds, Leeds LS2 9JT, England), (4) 14:3, Oct. 1970; 4, Jan. 1971; 5, 1971; 6, June 1971.
- PMLA** PMLA (62 5th Ave., N.Y., N.Y. 10011), (1) 87:2, Mar. 1972; (2&4) 3, May 1972; (9) 5, Oct. 1972.
- Poetics** Poetics (van Breestraat 168, Amsterdam 1007 Netherlands), (3) No. 1, 1971; 2, 1971.
- PoetW** Poetry Wales (42 Church Rd., Whitchurch, Cardiff, Wales), (5&6) 7:4, Sp. 1972.
- PQ** Philological Quarterly (Eng. Dept., U. of Ia., Iowa City, Ia. 52240), (4) 48:3, July 1969; 4, Oct. 1969; (8) 47:4, Oct. 1968; (10) 48:2, Apr. 1969.
- PR** Partisan Review (Rutgers U., New

- Brunswick, N.J. 08903), (10) 38:3, Fall 1971; 4, Win. 1971-72; 39:1, Sp. 1972.
- PrivL** Private Library (37 Lombardy Dr., Berkhamsted, Herts., England), (10) 2nd Ser., 4:2, Sum. 1971; 3, Aut. 1971.
- Prose** Prose (6 St. Luke's Pl., N.Y., N.Y. 10014), (10) No. 1, 1970; 2, Sp. 1971; 3, Fall 1971; 4, Sp. 1972; 5, Fall 1972.
- PrS** Prairie Schooner (201 Andrews Hall, U. of Nb., Lincoln, Nb. 68508), (8) 45:4, Win. 1971-72.
- PsyQ** Psychoanalytic Quarterly (57 W. 57th St., N.Y., N.Y. 10019), (3) 35:2, Apr. 1966; 4, Oct. 1966; 36:3, July 1967; 37:1, Jan. 1968; 39:2, Apr. 1970; 40:3, July 1971.
- PsyR** Psychoanalytic Review (150 W. 13th St., N.Y., N.Y. 10011), (2) 58:3, Fall 1971.
- PULC** Princeton University Library Chronicle (Princeton U. Lib., Princeton, N.J. 08540), (5) 33:2, Win. 1972.
- PURB** Panjab University Research Bulletin (Lahore, Pakistan), (4) 2:2, Aug. 1971.
- Q—
- QJS** Quarterly Journal of Speech (Speech Comm. Dept., U. of Mn., Minneapolis, Mn. 55455), (10) 57:3, Oct. 1971.
- QQ** Queen's Quarterly (Queen's U., 130 Lower Albert St., Kingston, Ont., Canada), (3) 78:4, Win. 1971; 79:1, Sp. 1972.
- QuLit** La Quinzaine Littéraire (43 rue du Temple, Paris 4e, France), (7) No. 126, Oct. 1-15, 1971; 128, Nov. 1-15, 1971; (10) 133, Jan. 16-31, 1972.
- R—
- Re:A&L** Re: Arts & Letters (Sch. of Lib. Arts, Stephen F. Austin State U., Nacogdoches, Tx. 75961), (7) 4:2, Sp. 1971.
- RECTR** Restoration and 18th-Century Theatre Research (Lewis Towers, Loyola U., 820 N. Michigan Ave., Chicago, Il. 60611), (3) 10:2, Nov. 1971; 11:1, May 1972.
- Rendezvous** Rendezvous (Box 171, Id. State U., Pocatello, Id. 83201), (10) 4:2, Win. 1969; 5:1, Sp. 1970.
- RES** Review of English Studies (Clarendon Press, Oxford, England), (2) 22:88, Nov. 1971; 23:89, Feb. 1972; (3) 90, May 1972.
- RIAL** Research in African Literatures (African & Afro-Am. Res. Inst., 2609 University, 320, U. of Tx., Austin, Tx. 78712), (4) 2:2, Fall 1971; (7) 3:1, Sp. 1972; 2, Fall 1972.
- RLC** Revue de Littérature Comparée (Faculté de lang., litt., et civil., 3, rue de Tonneurs, 37041 Tours-Cedex, France), (7) 44:2, Apr.-June 1970; 3, July-Sept. 1970.
- RLM** Revue des Lettres Modernes (75 rue du Cardinal, Lemaigne, 75005 Paris, France), (2) No. 3, 1970.
- RLV** Revue des Langues Vivantes (Marcel Didier, 14 rue de Comediens, Brussels 1, Belgium), (1) 37:4, 1971; 5, 1971; (5) 6, 1971.
- RMeta** Review of Metaphysics (Catholic U. of Am., Washington, D.C. 20017), (1) 15:2, Dec. 1961; 16:1, Sept. 1962; 2, Dec. 1962; (2) 4, June 1963; 17:4, June 1964; (2&4) 20:4, June 1967.
- RO** Revista de Occidente (Barbara de Braganza, 12, Madrid-4, Spain), (3) 9:101-102, Aug.-Sept. 1971.
- RomN** Romance Notes (Rom. Lang. Dept., Day Hall, U. of N.C., Chapel Hill, N.C. 27514), (2) 13:1, Aut. 1971; 2, Win. 1971.
- RS** Research Studies (Wa. State U., Pullman, Wa. 99164), (5) 37:2, June 1969; 3, Sept. 1969.
- S—
- SAQ** South Atlantic Quarterly (Duke U. Press, Box 6697, Coll. Sta., Durham, N.C. 27708), (1) 71:1, Win. 1972; (3) 2, Sp. 1972; (8) 3, Sum. 1972; (9) 4, Aut. 1972.
- SatR** Saturday Review (ceased pub.), (1) 52:11, Mar. 15, 1969; 12, Mar. 22, 1969; 15, Apr. 12, 1969; 16, Apr. 19, 1969; 19, May 10, 1969; 24, June 14, 1969; 25, June 21, 1969; 27, July 5, 1969; 29, July 19, 1969; 30, July 26, 1969; 54:24, June 12, 1971; 39, Sept. 25, 1971; 40, Oct. 2, 1971; 41, Oct. 9, 1971; 42, Oct. 16, 1971; 46, Nov. 13, 1971; 48, Nov. 27, 1971; 49, Dec. 4, 1971; 50, Dec. 11, 1971; 52, Dec. 25, 1971; 55:1, Jan. 1, 1972; 3, Jan. 15, 1972; 4, Jan. 22, 1972; (2) 40, Oct. 2, 1971; 51, Dec. 18, 1971; (3) 33, Aug. 14, 1971; (4) 52:33, Aug. 16, 1969; 37, Sept. 13, 1969; 45, Nov. 8, 1969; 46, Nov. 15, 1969; 47, Nov. 22, 1969; 53:6, Feb. 7, 1970; 10, Mar. 7, 1970; 12, Mar. 21, 1970; 13, Mar. 28, 1970; 15, Apr. 18, 1970; 18, May 2, 1970; 24, June 13, 1970; 26, June 27, 1970; 29, July 18, 1970; 31, Aug. 1, 1970; 33, Aug. 15, 1970; 34, Aug. 22, 1970; 39, Sept. 26, 1970; 40, Oct. 3, 1970; 41, Oct. 10, 1970; 43, Oct. 24, 1970; 44, Oct. 31, 1970; 54:3, Jan. 16, 1971; 5, Jan. 30, 1971; 6, Feb. 6, 1971; 7, Feb. 13, 1971; (5) 55:5, Jan. 29, 1972; 7, Feb. 12, 1972; 11, Mar. 11, 1972; 12, Mar. 18, 1972; 13, Mar. 25, 1972; 17, Apr. 22, 1972; 18, Apr. 29, 1972; 19, May 6, 1972; 20, May 13, 1972; 22, May 27, 1972; 25, June 17, 1972; (9) 28, July 8, 1972; 29, July 15, 1972; 37, Sept. 9, 1972.
- SBL** Studies in Black Literature (Eng. Dept., Mary Washington Coll., Box 3425, Fredericksburg, Va. 22401), (3) 3:1, Sp. 1972; (9) 2, Sum. 1972.
- SCarR** South Carolina Review (Eng. Dept., Box 28661, Furman U., Greenville, S.C. 29613), (10) 5:1, Dec. 1972.
- SCB** South-Central Bulletin: Studies (U. of Houston, Houston, Tx. 77004), (6) 30:4, Win. 1970; 31:4, Win. 1971.
- ScriptaH** Scripta Hierosolymitana (Hebrew U., Jerusalem), (1) 17, 1966.
- ScS** Scottish Studies (U. of Edinburgh, 27 George Sq., Edinburgh 8, Scotland), (3) 15:2, 1971; (8) 16:1, 1972.
- SDR** South Dakota Review (Box 111, U. Exch., Vermillion, S.D. 57069), (1) 9:4, Win. 1971-72.
- SEL** Studies in English Literature, 1500-1900 (Rice U., Box 1892, Houston, Tx. 77001), (5) 11:3, Sum. 1971; (7) 12:1, Win. 1972; 2, Sp. 1972; (8) 11:4, Aut. 1971; (9) 12:3, Sum. 1970.
- ShakS** Shakespeare Studies (Vanderbilt U., Box 1809, Sta. B, Nashville, Tn. 37203), (7) 5, 1969.
- ShawR** Shaw Review (S234 Burrows Bldg. S., Penn St. U., U. Pk., Pa. 16802), (7) 12:1, Jan. 1969; 2, May 1969; 3, Sept. 1969.
- Shen** Shenandoah (Washington & Lee U., Box 722, Lexington, Va. 24450), (3) 23:1, Fall 1971; (5) 3, Sp. 1972.
- SHR** Southern Humanities Review (9088

- Haley Center, Auburn U., Auburn, Al. 36830), (5) 6:1, Win. 1972.
- SIR** Studies In Romanticism (236 Bay State Rd., Boston, Ma. 02215), (1) 10:4, Fall 1971; (5) 11:1, Win. 1972.
- SJ** Shakespeare Jahrbuch (Postfach 48, Welmar, Germany), (6) 108, 1972.
- SKC** Scriblerian and the Kit-Cats (formerly *Scriblerian*) (Eng. Dept., Temple U., Philadelphia, Pa. 19122), (6) 4:2, Sp. 1972.
- SLimag** Studies In the Literary Imagination (Eng. Dept., Ga. State U., Atlanta, Ga. 30303), (5) 5:1, Apr. 1972.
- SM** Speech Monographs (Comm. Arts Dept., U. of Wl., Madison, Wl. 53706), (3) 38:3, Aug. 1971; 4, Nov. 1971; 39:1, Mar. 1972; (3&5) 38:2, June 1971.
- Smith** Smith (5 Beekman St., N.Y., N.Y. 10038), (4) No. 10, Nov. 1968; 11, May 1970.
- SN** Studia Neophilologica (Drottninggatan 12, S-752 20 Uppsala, Sweden), (2) 43:2, 1971; (9) 44:1, 1972.
- SNL** Satire Newsletter (State U. Coll., Oneonta, N.Y. 13820), (5) 9:1, Fall 1971; (6) 2, Sp. 1972.
- SNovel** Studies In the Novel (Box 13706, N. Tx. Sta., Denton, Tx. 76203), (1) 3:3, Fall 1971; (5) 4, Win. 1971; (8) 4:1, Sp. 1972; (6&9) 2, Sum. 1972.
- SoLIJ** Southern Literary Journal (Bingham Hall, U. of N.C., Chapel Hill, N.C. 27514), (1) 4:1, Fall 1971; (5) 2, Sp. 1972.
- SoR** Southern Review (La.) (Drawer D, U. Sta., Baton Rouge, La. 70803), (2) n.s., 7:2, Apr. 1971; 4, Fall 1971; (2&3) 3, July 1971.
- SoRA** Southern Review (Adelaide) (Eng. Dept., U. of Adelaide, S. Australia), (5) 5:1, Mar. 1972; (10) 2, June 1972.
- Southerly** Southerly (Eng. Dept., U. of Sydney, Sydney 2006, N.S.W., Australia), (5) 30:3, 1970; 4, 1970; (8) 31:1, 1971; 2, 1971.
- Speculum** Speculum: A Journal of Medieval Studies (Med. Acad. of Am., 1430 Massachusetts Ave., Cambridge, Ma. 02138), (1) 41:2, Apr. 1966; 3, July 1966; 4, Oct. 1966; 42:1, Jan. 1967; 2, Apr. 1967; 4, Oct. 1967; (4) 43:1, Jan. 1968; 2, Apr. 1968; 3, July 1968; 4, Oct. 1968; 44:1, Jan. 1969; 2, Apr. 1969; 3, July 1969; 4, Oct. 1969; 45:1, Jan. 1970; 2, Apr. 1970; (4&5) 3, July 1970; (8) 4, Oct. 1970; 46:1, Jan. 1971; 2, Apr. 1971.
- SQ** Shakespeare Quarterly (Folger Shakespeare Lib., Washington, D.C. 20003), (2) 22:3, Sum. 1971; 4, Aut. 1971; 23:1, Win. 1972.
- SR** Sewanee Review (U. of the South, Sewanee, Tn. 37375), (4) 80:2, Sp. 1972; (6) 3, Sum. 1972; (10) 4, Aut. 1972.
- SSJ** Southern Speech Journal (Box 444, U. of Richmond, Va. 23173), (8) 35:4, Sum. 1970; 36:1, Fall 1970.
- SSL** Studies in Scottish Literature (Eng. Dept., U. of S.C., Columbia, S.C. 29208), (3) 8:3, Jan. 1971.
- Stand** Stand (58 Queens Rd., Newcastle-upon-Tyne NE2 2PR, England), (6) 10:1, 1968.
- StAR** St. Andrews Review (St. Andrews Presbyterian Coll., Laurinburg, N.C. 28352), (3) 1:1, Fall-Win. 1970.
- SteinbQ** Steinbeck Quarterly (Eng. Dept., Ball State U., Muncie, In. 47306), (1) 5:1, Win. 1972; (4) 2, Sp. 1972; (10) 3-4, Sum.-Fall 1972.
- StELA** Studies In English Literature (Ankara) (Hum. Dept., Middle East Tech. U., Ankara, Turkey), (8) 1:1, 1969.
- Studies** Studies: An Irish Quarterly Review (35 Lower Leeson St., Dublin 2, Ireland), (1) 59:236, Win. 1970; 60:237, Sp. 1971; (2) 238, Sum. 1971.
- STwenC** Studies In the Twentieth Century (Russell Sage Coll., Troy, N.Y. 12180), (5) No. 8, Fall 1971.
- SWR** Southwest Review (South. Methodist U., Dallas, Tx. 75222), (8) 55:3, Sum. 1970.
- T—
- TCBS** Transactions of the Cambridge Bibliographical Society (U. Lib., Cambridge, England), (6) 5:3, 1971.
- TenRB** Tennyson Research Bulletin (Tennyson Res. Center, Lincoln, England), (1) 1:5, Nov. 1971.
- Thought** Thought (Fordham U., 441 E. Fordham Rd., Bronx, N.Y. 10458), 45:177, Sum. 1970.
- ThQ** Theatre Quarterly (39 Goodge St., London W1P 1FD, England), (2) 2:5, Jan.-Mar. 1972; (3) 6, Apr.-June 1972; (9) 8, Oct.-Dec. 1972.
- THQt** Tennessee Historical Quarterly (Tn. Hist. Soc., Nashville, Tn. 37219), (9) 29:3, Fall 1970; 30:2, Sum. 1971.
- TJS** Transactions of the Johnson Society (29 The Friary, Lichfield, Stafford, England), (1) Dec. 1971.
- TN** Theatre Notebook (103 Ralph Ct., Queensway, London W2, England), (6) 26:1, Aut. 1971.
- TolJ** Tolkien Journal (Belknap Coll., Center Harbor, N.H. 03226), (2) 4:4, 1970-1971.
- Topic** Topic: A Journal of the Liberal Arts (Thompson Mem. Lib., Washington & Jefferson Coll., Washington, Pa. 15301), (6) 12:23, 1972.
- TPS** Transactions of the Philological Society (London) (Basil Blackwell, 49 Broad St., Oxford, England), (9) 1963.
- TQ** Texas Quarterly (Box 7515, U. of Tx., Austin, Tx. 78712), (8) 14:2, Sum. 1971.
- TriQ** Tri-Quarterly (U. Hall 101, Northwestern U., Evanston, Il. 60201), (3) No. 17, Win. 1970 (Supp., Mar. 1970); (9) 18, Sp. 1970; 19, Aut. 1970.
- Trivium** Trivium (St. David's Coll., Lampeter, Cards., Wales), (6) 7, May 1972.
- TSB** Thoreau Society Bulletin (State U. Coll., Geneseo, N.Y. 14454), (2) 118, Win. 1972; (4) 119, Sp. 1972; (9) 120, Sum. 1972.
- TSBkt** Thoreau Society Booklet (State U. Coll., Geneseo, N.Y. 14454), (1) No. 26, Dec. 1971; (2) 25, 1970.
- TSLL** Texas Studies In Literature and Language (Box 7577, U. Sta., Austin, Tx. 78712), (7) 11:2, Sum. 1969.
- Twainian** Twainian (Mark Twain Res. Found., Perry, Mo. 63462), (3) 30:3, May, June 1971; 4, July-Aug. 1971; 5, Sept.-Oct. 1971; 6, Nov.-Dec. 1971.
- U—
- UCQ** University College Quarterly (240 Bessey Hall, Mi. State U., E. Lansing, Mi. 48823), (6) 17:4, May 1972.
- UDR** University of Dayton Review (Eng., Dept., U. of Dayton, 300 Park Ave.,

- Dayton, Oh. 45409), (1) 7:3, Sp. 1971; (4) 8:2, Fall 1971.
- UMSE** University of Mississippi Studies in English (U. of Ms. University, Ms. 38677), (4) 10, 1969; (6) 11, 1971; 12, 1971.
- UWR** University of Windsor Review (Windsor 11, Ont., Canada), (3) 7:1, Fall 1971; (6) 2, Sp. 1972.
- V—
- VaCav** Virginia Cavalcade (Va. State Lib., Richmond, Va. 23219), (6) 21:1, Sum. 1971; 4, Sp. 1972.
- VN** Victorian Newsletter (787 E. Bldg., N.Y.U., Washington Sq., N.Y., N.Y. 10003), (6) No. 41, Sp. 1972.
- Voy** Voyages: A National Literary Magazine (Box 4862, Washington, D.C. 20008), (6) 4:3&4, Sp. 1971&1972.
- VP** Victorian Poetry (129 Armstrong Hall, W.V.U., Morgantown, W.V. 26506), (1) 9:3, Aut. 1971; 4, Win. 1971; (4) 10:1, Sp. 1972; (8) 2, Sum. 1972.
- VQR** Virginia Quarterly Review (1 W. Range, Charlottesville, Va. 22903), (1) 47:2, Sp. 1971; 4, Aut. 1971; (8) 48:1, Win. 1972; 2, Sp. 1972.
- VS** Victorian Studies (Ballantine Hall, In. U., Bloomington, In. 47405), (1) 15:1, Sept. 1971; (2) 2, Dec. 1971; (4) 3, Mar. 1972; (8) 4, June 1972; (9) 16:1, Sept. 1972.
- W—
- WascR** Wascana Review (Eng. Dept., U. of Sas., Regina, Sas., Canada), (9) 3:2, 1968; 4:1, 1969; 2, 1969.
- WCircle** Wordsworth Circle (Eng. Dept., Temple U., Philadelphia, Pa. 19122), (5) 3:1, Win. 1972; (8) 2, Sp. 1972; 4, Aut. 1972.
- WestWR** Western World Review (Box 2714, Culver City, Ca. 90230), (5) 2:3, 1967.
- WHR** Western Humanities Review (U. of Ut., Salt Lake City, Ut. 84112), (1) 24:1, Win. 1970; 25:1, Win. 1971; 2, Sp. 1971; (3) 3, Sum. 1971; 4, Aut. 1971; 26:1, Win. 1972; (8) 2, Sp. 1972; 3, Sum. 1972.
- Wior** Windless Orchard (Purdue U., Ft. Wayne, In 46805), (1&2) No. 6, Sum. 1971; (2) 9, Sp. 1972; (3) 10, Sum. 1972.
- WLWE** World Literature Written In English (Eng. Dept., U. of Tx., Arlington, Tx. 76010), (5&6) No. 20, Nov. 1971; (5) 11:1, Apr. 1972.
- WMQ** William and Mary Quarterly (William & Mary Coll., Box 220, Williamsburg, Va. 23185), (1) 29:1, Jan. 1972; (2) 2, Apr. 1972; (6) 3, July 1972; (9) 4, Oct. 1972.
- Works** Works (AMS Press, 56 E. 13th St., N.Y., N.Y. 10003), (3) 3:2, Win./Sp. 1972.
- WSCL** Wisconsin Studies In Contemporary Literature (Eng. Dept., Bascom Hall, U. of Wi., Madison, Wi. 53706), (5) 7:1, Win.-Sp. 1966.
- WSNL** Wallace Stevens Newsletter (The Lib., Northwestern U., Evanston, Il. 60201), (3) 1:1, Oct. 1969; 2, Apr. 1970; 2:1, Oct. 1970.
- WWR** Walt Whitman Review (Am. Studies Program, Wayne State U., Detroit, Mi. 48202), (5) 15:4, Dec. 1969; 16:1, Mar. 1970.
- X—
- XUS** Xavier University Studies (7325 Palmetto St., New Orleans, La. 70125), (6) 4:1, Mar. 1965; 2, May 1965; 6:1, Feb. 1967; 2, May 1967; 7:3, Nov. 1968.
- Z—
- Zuka** Zuka (Box 72532, Harambee Ave., Nairobi, Kenya), (8) 1, Sept. 1967; 2, May 1968.
- HistA** Historical Abstracts (Clio Press for the Am. Biblio. Center, Riviera Campus, 2010 Alameda Padre Serra, Santa Barbara, Ca. 93103), (6) 17:1, Pt. A, Sp. 1971.
- TUNs** Transactions of the Unitarian Society, 13:3, 1965.

Monographs

- Mon/AmLS** American Literary Scholarship (Duke U., Durham, N.C. 27708), (1) No. 7, 1971.
- Mon/AnTu** Annales Universitatis Turkuensis (Turku U., Turku, Finland), (1) B 112, 1969.
- Mon/Ball** Ball State Monographs (Ball State U., Muncie, In. 47306), (1) No. 17, 1969; (7) 1, 1963; (8) 7, 1967; 18, 1970; 19, 1970.
- Mon/CEMW** Columbia Essays on Modern Writers (440 W. 100th St., N.Y., N.Y. 10025), (1) No. 25, 1967; 36, 1968; 49, 1970; (2) 12, 1965; (7) 18, 1966; (8) 41, 1969.
- Mon/CHL** Commentationes Humanarum Litterarum (Societas Scientiarum Fennica, Snellmaninkatu 9-11, Helsinki 17, Finland), (8) 39:1, 1966.
- Mon/CWNCL** Canadian Writers, New Canadian Library (McClelland & Stewart, Toronto, Ont., Canada), (4) No. 7, 1970; 9, 1971.
- Mon/IWSBu** Irish Writers Series (Bucknell U., Lewisburg, Pa. 17837), (4) 1971 [Paul Vincent Carroll] and [Seumas O'Kelly].
- Mon/Janua** Janua Linguarum: Studia Memoriae Nicolai Van Wijk Dedicata (Mouton, The Hague, Netherlands), (1) Series Practica, No. 108, 1970.
- Mon/Kan** 15th Annual Public Lecture on Books and Bibliography (U. of Ks., Lawrence, Ks. 66044), (1) 1969.
- Mon/LMWI** Literary Monographs (Eng. Dept., U. of Wi., Madison, Wi. 53715), (1) 2, 1969; 4, 1971.
- Mon/MnPAW** University of Minnesota Pamphlets on American Writers (Minneapolis, Mn. 55414), (8) 27, 1963; 97, 1971; 98, 1971.
- Mon/SAUp** Studia Anglistica Upsallensia (Uppsala U., Sweden), (8) No. 5, 1967.
- Mon/SydneyL** Sydney Studies in Literature (Sydney U., Sydney, Australia), (1) No. 5, 1970.
- Mon/TSM** Tennyson Society Monographs (Lincoln, England), (7) 2, 1970.
- Mon/TuMS** Department of English, University of Tulsa Monograph Series (Tulsa, Ok. 74100), (1) No. 8, 1969 [Papers on Milton]; (8) 4, 1968 [The Archetype and the Psyche: Essays in World Literature].
- Mon/UKPLS** University of Kansas Publications: Library Series (Lawrence, Ks. 66044), (8) No. 4, 1958.

GENERAL INDEX

Editor:	J. Wallace Donald
Managing Editor:	Carmen B. Echelmeier
Linguistics Editor:	Harold J. Kane
Programmer:	Samuel Coleman

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EXPLANATION OF THE INDEX TO VOLUME 15

The index contains two alphabetical listings. The first contains names of people and subjects treated in the abstracts. The second is an index to authors of articles abstracted.

Abstracts are indexed under subject headings when they deal with a general subject. Articles about individuals—poets, critics, novelists—are indexed under the names of those individuals, or under their pen name when they are generally known by that name. Titles of all primary literary works mentioned in the abstracts are listed under the name of the author. This listing does not indicate that the article necessarily is limited to a discussion of that work.

Subject Categories

- | | |
|-----------------------------------|------------------------------------|
| 1. Anonymous Texts* | 20. Literature and Other Arts |
| 2. Arthurian Material | 21. Literature and Science |
| 3. Artistic Theory | 22. Literature and Society |
| 4. Beowulf | 23. Mass Media |
| 5. Bhagavad-Gita | 24. Miracle Plays |
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| 12. Education | 31. Religious Literature |
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| 14. Folklore | 33. Schools and Creeds |
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| 16. Humor and Satire | 35. Theater and Drama |
| 17. Koran | 36. Themes |
| 18. Language | 37. World Literature**** |
| 19. Literary Theory** | 38. Writing in Theory and Practice |

*Includes all anonymous works, except for **Beowulf** and the **Miracle Plays**, which are listed as separate subjects. Central religious works—the **Bhagavad-Gita**, the **Bible**, and the **Koran**—are also listed separately.

**Literary Theory deals with the most general approach to literature. Articles on genres may be found under the appropriate subject headings, i.e., Fiction, Poetry, Rhetoric and Style, or Theater and Drama.

***As a category, Regionalism includes articles that discuss the special literary characteristics and interests of the U.S. and Britain and their subdivisions but that are not limited to a specific genre. If limited to a specific genre, the article is listed under the sub-category Regionalism in the categories Fiction, Poetry, or Theater and Drama.

****The category World Literature includes articles that discuss the literature produced in countries other than the U.S. and Britain but that are not limited to a specific genre. If limited to a specific genre, the article is listed under the sub-category Regionalism in the categories Fiction, Poetry, or Theater and Drama.

Major categories and authors are sub-categorized in the annual index only.

NOTE ON THE AUTOMATED INDEX

The automated Index follows a few special rules to accommodate the requirements of the computer and to save space:

- (1) All material is printed in one monospace font; thus there are no typographical distinctions between titles of various sorts and names of authors.
- (2) Names exceeding 46 characters and spaces in length are abbreviated. Long titles of works are abbreviated when feasible.
- (3) In the subject index when only one first name of an author is used, that name is printed in full; when two or more first names and/or initials are used, initials are printed. In cases of Chaucer, Shakespeare, and certain very well known foreign authors, only last names are printed.
- (4) Names with prefixes such as De, Mc, Mac, Van, or Von are printed as one unit and alphabetized accordingly.
- (5) Titles—Lord, Baron, Earl, etc.—follow the full name, as do designations, such as Saint, which is abbreviated.
- (6) No apostrophes or periods are used. Commas are used in categories and sub-categories only to indicate inversions.

As usual, authors of abstracted articles are listed in the annual index only. These names are printed in the form in which they appear with the article. If a scholar does not wish to appear as two or three different persons in the annual index, we advise him to sign his name in one standard form when he submits articles to journals for publication.

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CONTRIBUTORS TO VOLUME 16 OF AES

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 Albert Gilman, Boston University
 Arline H. Golden, State University of New York College (Buffalo)
 Daniel Golden, State University of New York College (Fredonia)
 Tapati Goswami, Burnpur Girls' School, Burnpur, India
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 William D. Hatfield, Rhode Island Junior College
 Elton F. Henley, University of South Florida
 A. C. Hoffman, Rhode Island College
 Mary T. Hoffman, Toms River, New Jersey
 Kathleen D. Holcomb, Angelo State University
 Phillip A. Holcomb, Angelo State University
 Lewis B. Home, University of Saskatchewan, Canada
 N. C. Hultin, University of Waterloo, Canada
 Theodore C. Humphrey, California State Polytechnic University
 Timothy E. Hunt, Northern Arizona University
 Elizabeth Hurst, Flint, Michigan
 Arlene R. Jacquette, Providence College
 E. Nelson James, Northern Illinois University
 K. P. S. Jochum, University of Freiburg, Germany
 Robert W. Jones, Miami University (Ohio)
 James Joyce, San Francisco, California
 Martin Kallich, Northern Illinois University
 Edward A. Kearns, University of Northern Colorado
 James M. Keech, State University of New York College (Buffalo)
 Steven G. Kellman, Tel Aviv University
 William J. Kimball, Converse College
 David K. Kirby, Florida State University
 Judy Kates Kirby, Florida State University
 Phillip L. Krauth, University of Colorado
 Carolyn D. Lake, University of California
 David E. Lampe, State University of New York College (Buffalo)
 David L. Lawton, Central Michigan University
 Peter Lebetkin, New London Junior High School, Connecticut
 Maurice Legris, University of Alberta, Canada
 Vincent B. Leltch, University of Florida
 Anthony J. Lewis, State University of New York College (Buffalo)
 Lawrence M. Lewis, Jr., University of Texas
 Anne B. Long, Northern Illinois University
 Dougald B. MacEachen, John Carroll University
 Duane J. MacMillan, University of Saskatchewan, Canada
 Lawrence H. Maddock, University of West Florida

William H. Magee, University of Calgary, Canada
 T. O. Mallory, New Mexico Highlands University
 Douglas C. Mantz, Mount Allison University, Canada
 Doris G. Marquitt, University of Minnesota
 Horst Martin, University of British Columbia, Canada
 J. Stephen Martin, University of Calgary, Canada
 Noel Dorman Mawer, Bryn Mawr College
 Edward J. McMahon, Mt. Morris, Michigan
 Stanley E. McMullin, University of Waterloo, Canada
 Bobbie Jean Miller, Boulder, Colorado
 Carroll Miller, University of Tennessee
 Charles A. Moser, George Washington University
 Elizabeth Y. Mulliken, Midland Lutheran College
 John James Mulryan, St. Bonaventure University
 Orlene Murad, University of Saskatchewan (Regina), Canada
 D. Murdoch, University of Leeds, England
 Joel Myerson, University of South Carolina
 Donald D. Nemanich, University of Illinois
 Verna M. Ness, Seattle, Washington
 John R. O'Kane, University of Rhode Island
 Melvin F. Orth, University of Wyoming
 Michael D. Patrick, University of Missouri (Rolla)
 Barbara A. Paulson, Baltimore, Maryland
 James Martin Peavler, Northern Illinois University
 Jasper Green Pennington, St. Bernard's Seminary
 Annamarie W. Peterson, California State University (Northridge)
 Raymond C. Phillips, Jr., Western Maryland College
 John S. Phillipson, University of Akron
 Sister Priscilla Piché, Siena Heights College
 Christopher C. Pipe, Bromley, Kent, England
 Arthur W. Pitts, State University of New York College (Buffalo)
 Rosemary Prisco, Rhode Island Junior College
 Erich F. Radtke, University of Missouri
 Surya Shankar Ray, David Hare Training College, India
 Samuel Rees, University of Alberta, Canada
 Robert Reilly, Rider College
 Martha D. Rekrut, Cranston, Rhode Island

William Reynolds, Hope College
 Margaret Rich, State University of New York College (Brockport)
 Douglas Robillard, University of New Haven
 Thomas W. Ross, Colorado College
 Charity M. Roth, State University of New York (Albany)
 Jane F. Santoro, University of Rhode Island
 Duane B. Schneider, Ohio University
 Mary Anne Schofield, Rosemont College
 Sister Rose Mary Schroeder, Marian College (Indianapolis)
 Martha Seabrook, University of Maryland
 Stanford J. Searl, Jr., State University of New York College (Buffalo)
 John B. Shipley, University of Illinois (Chicago)
 Walter L. Simmons, University of Rhode Island
 James W. Sire, Trinity College (Illinois)
 Joseph T. Snow, University of Minnesota
 Robert P. Sorlein, University of Rhode Island
 Herman E. Spivey, University of Florida
 Edna L. Steeves, University of Rhode Island
 Ernest C. Stefanik, Derry, Pennsylvania
 William M. Stott, University of Texas
 Theodore A. Stroud, Drake University
 G. Thomas Tanselle, University of Wisconsin
 Arthur T. Tees, Central Missouri State College
 David K. Titus, University of Rhode Island
 Carleton S. Tritt, State University of New York College (Buffalo)
 Maxine Turnage, North Texas State University
 Carol Turner, Stanford University
 B. J. Tysdahl, University of Oslo
 Larry K. Uffelman, Mansfield State College
 Michael J. Volz, Eastern Montana College
 Eunice Ewer Wallace, Boise State College
 Arthur E. Waterman, Georgia State University
 Sister Mary Anthony Weinig, Rosemont College
 Robert H. Weiss, West Chester State College
 Sidney Howard White, University of Rhode Island
 R. E. Wiehe, Lowell Technological Institute
 Lore Isa H. Wiggins, University of Texas
 Ellen M. Willard, Rhode Island Junior College
 Sister Anne Winkelman, Notre Dame College (St. Louis)
 William D. Wolf, Northern Illinois University
 Robert R. Yackshaw, John Carroll University
 Donna S. Zeller, San Luis Obispo, California
 Henryk Ziomek, University of Georgia